

THE TALKING MACHINE REVIEW

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IOAKHIM VIKTOROVITCH TARTAKOV (1860 - 1923)

Russian operatic baritone.

He was born in Odessa, the son of a poor Jewish tailor. By the age of fifteen his talents were noticed by local patrons of the arts who sponsored his vocal studies. He was taken to Anton Rubinstein who used his influence to get him into the St. Petersburg Conservatoire where he was accepted as a pupil of the great teacher Everardi. After graduating with honours he sang with S. A. Palm's company for a season and the following year (1882) he joined the Mariinskii company. From 1884 to 1892 he sang with Pryanishnikov's company in Kiev and elsewhere, and he soon became an established favourite of the Kiev audiences. His debut in Kiev was in "Pique Dame", soon after the Mariinskii premiere and Tchaikovsky travelled to Kiev specially for the occasion and was delighted with Tartakov's performance of the role of Yeletsky. He sang Demon, Valentine and Onegin in Moscow in 1892 under Tchaikovsky's baton.

During these years, Tartakov's reputation was growing steadily. In 1894 he was invited by Napravnik to return to the Mariinskii where he at once became one of that theatre's most prominent artists, a position he retained until his death in 1923. His fame was not confined to Russia. He toured Europe in 1888, singing in Germany, Denmark, Belgium, France and England. Later, he frequently sang in Berlin, Paris, London and other west European cities. His tragic death in a car accident on 23rd. January, 1923 deeply affected the nation. His funeral was attended by thousands, and Red Army aircraft flew over the cortege in salute. Space forbids more than passing reference to his life of achievement. In 1916 his tally of roles totalled 116 operatic parts, 26 operetta roles and his concert repertoire ran to more than 500 songs in Russian, Italian, French and German. Russian composers (among them Balakirev, Cui, Rubinstein and Tchaikovsky) praised highly his interpretation of their works and he was, for several of them, their preferred singer. He was also an exceptional teacher: Kouznetsova and Bragin were among his pupils and even Shaliapin, in his younger days, sought Tartakov's advice and guidance. Everardi called him his "pride", Cotogni affectionately referred to him as his "foundling", and the critics dubbed him "The King of Russian baritones".

His records are of legendary rarity. Fred Gaisberg recorded him in Moscow in June, 1901 (Berliner and flush label G&T's), there were two titles for Zonophone around the same time, a session for Pathé in St. Petersburg in 1903, a single rumoured title for Rebikov circa 1905 and finally, two titles for the Gramophone Company (Amour) in St. Petersburg in 1912.

(The foregoing is copyrighted by Michael Wyler of whose book on Imperial Russian Singers it will form part.)

BRITANNIA

F. ANDREWS

BRITANNIA CYLINDER RECORDS AND PHONOGRAPHS.

"S.Carter & Co." of 281. City Road, London E.C., was an unregistered business hence there is no information available concerning the capitalisation of the enterprise nor of the personnel who ran the business, nor have I been able to discover exactly when the first Britannia Cylinder Records were marketed.

It is peculiar that the Britannia Cylinders appear to have been numbered en bloc, in alphabetical order of titles, in each section of the recorded repertoire which were given various number blocks. Does this indicate that the Britannia records were made from the old moulds of another company? Or, having produced the records did Carter & Co. find it convenient to allocate numbers, or re-number their extant repertoire?

The earliest advertisement for Britannia Cylinder Records which I have seen is that

Britannia Moulded Records

Price 10/- per dozen.



Britannia II.

With Aluminium
Horn,

Complete

10/6

Without doubt the
best of the kind on
the market.



Write for Terms and Lists to

CARTER & CO.,
281, CITY ROAD,
LONDON, E.C.

published in the 'Talking Machine News & Cinematograph Chronicle' of August, 1903, reading "All the latest popular songs, bands, etc. on Britannia Records-Phonographs and Accessories - Trade Supplied." A short list of recordings without any mention of catalogue numbers had appeared in the same periodical a month previously.

In September, 1903, it was announced that, "Carter & Co. have just issued a machine which will have a big run this season. Its retail price is eight shillings and sixpence and it is the neatest cheap machine yet to come to our notice.

The compact case is wood, ornamented in various fast colours and the clockwork is especially strong."

Then in November, 1903; "Carter & Co. are doing an extensive trade in the new machine, The Britannia No.2, manufactured by the firm of Fritz Puppel and for whom they are the sole agents for it in this country." (Fritz Puppel was a German manufacturer of cylinder and disc machines. - F.A.)

"It is not a costly machine, indeed it retails at no more than nine shillings and sixpence, but we are able to declare of our own experience that it is well and strongly made and admirably made at the

price. We can only wonder, in short, how it is done.

"Carter & Co. have already a deservedly high reputation for their Britannia Records which not only maintain a good average and quality but are also sold at an extremely moderate price.

"We are able to report most favourably upon those which we heard and a piccolo and cornet record especially attracted our attention, not only on account of its novelty but because of its merits.

"Carter & Co., in common with most firms in the trade, are already beginning to experience the fact that the winter season is upon us. They, in fact, have considerable difficulty in keeping pace with the demand for the new machine, while their Britannia Records are also selling like hot cakes as fast as they can produce them."

The November advertisement from Carter & Co. read "Britannia Phonographs 9s.6d. each, Britannia Records 1s. each, 10s. per doz. Trade supplied -- Write for lists." City Showroom, 2, Friday Street, Cheapside, London."

The next new advertisement came in January, 1904, which announced, "Rule Britannia - Britannia Records. - The Best and Cheapest. - We have The Premier Artists, artistically reproduced. - Price 10s. per doz. - Dealers are invited to apply for Trade Terms. - Lists

upon application. - We are the Sole Agents of the Britannia II Machine, the Best Seller on the Market. Works, 281 City Road. Showroom, 2. Friday Street."

In January, 1904, 'The Talking Machine News' commented, "Carter & Co., the makers of Britannia Records state, in reference to complaints received by us concerning the non-delivery of records ordered from the manufacturers, that they can supply any number in their lists except some twenty records included by a printer's error. Carter & Co. send us a batch of records for review. We are always pleased to try out new productions and determine on various machines and diaphragms their respective value. Those from Carter & Co. are in every way excellent productions particularly the instrumental selections. The band pieces - The Britannia Band - are loud and distinct and played with all the "go" so necessary for a good production. "The New Colonial March" struck us as well worth recommending, and the violin solo "Hearts and Flowers" (although labelled wrongly as a song) was as good a record of the instrument as we have heard. The vocal pieces were on a par with the others."

An advertisement in July, 1904, reads, "Britannia Moulded Records, price 10s. per dozen. Send a post card for Trade Terms."

'The Talking Machine News' commented in July, 1904, "Carter & Co. send three of their moulded Britannia Records. The Britannia Band is excellent in selections from "Carmen", 25; and "Poet and Peasant", 79, while a song by J.J. Fisher, "O Promise Me", 309, is one of the best vocal solos we have heard, the piano accompaniment is also good.

In August, 1904, "Carter & Co. send a dozen of their new moulded records for our opinion and state that they are not the boxes which they intend supplying them in. The records are good, especially those made by the Britannia Band; but why is not more care used in sending records out? For instance, we get (409), a quaint coon song "Laughing", but come to the same song again under the number No.288, which is also the number of J.T.Daniel's very distinct record, "The Merriest Man Alive."

"We were much struck with (1001) "A Farmyard Medley" sung by a very fine quartette, introducing very natural farmyard cries. This is well worth buying, as are (10) "Belle of New York No.2"; (41) "Geisha" Selection No.1.; (53) "Handicap March" and (18) "Intermezzo". No list is complete without "Bill Bailey" (202) which is well rendered by Arthur Collins and (209) "Bedouin Love Song" and (296) "Jack's the Boy" are given in good voice, but the accompaniments could be improved upon."

Ten months after having introduced the Britannia Machine, Mark II, another Mark II was announced in terms which appear to have totally ignored the fact that a previous "puff" had already been published!

September, 1904, "Carter & Co. will shortly offer for sale a new machine to retail at eight or nine shillings and sixpence called the Britannia No.2. Among the cheaper makes, the machines of Carter & Co. take a high place and this particular model should sell well. Some of its special features are a new registered stopping and starting lever, the rubber ferrell which connects the reproducer to the horn, a spring which runs very silently and admits of two short records being played at one winding, and then the horn, a new production of Messrs. Carter, which brings out the full volume of a record with wonderful clearness. This machine has a well finished polished case and must be regarded as excellent value for money."

The previous month the 'Phono Trader' commented, "also a new horn, which is far superior to the usual trumpet supplied with cheap phonographs. The trumpet is made of

polished brass, and is enamelled red on the inside of the tube, and the nickelling of the various parts of the machine is of a good class order. The trumpet is attached to the reproducer by means of a short rubber connection that appears to assist materially in producing the fine results attained by this phonograph. The machine is built on a wooden box, the iron plate of which is black enamelled and not painted as is usually the case. It is also fitted with an embossed shield plate. The machine is a marvel of cheapness and should prove a fine advertising line for a pushing dealer."

The September, 1904, advertisement by Carter & Co. ran, "Phonographs and Records - Britannia Moulded Records - British Made - British Labour - 1s. each. - Write for Trade Lists to the Manufacturers, Carter & Co."

Comment of the activities of Carter & Co in December, 1904, stated, "Carter & Co. are prepared to supply in small or large quantities their new "Concert" reproducer for the "Puck" phonograph. This reproducer is scientifically constructed with a copper casing carrying a cap fitted with a diaphragm of mathematical thickness, aluminium gasket, white metal point holder, and a best quality glass point. We had the pleasure of testing one of these repro's and we found it to be quite up to the standard Messrs. Carter claims. The price to the trade is 8s. 6d per dozen. Messrs Carter & Co. will be pleased to send a sample on receipt of ninepence."

During January, 1905, the premises of Carter & Co. were broken into and several machines were stolen and it was thought, at the time, that the burglars had been disturbed during their nefarious activities for little damage or mess had been created.

A letter to the Editor of 'The Talking Machine News' dated 5th. March, 1905 carried the news of a much greater stroke of ill-fortune for Carter & Co.:-

"Dear Sirs,

We much regret to inform you that the fire which we have had and which we have already mentioned to you, has been more disastrous than we at first anticipated having completely destroyed our Stock Rooms on the ground floor, also the first floor rooms and offices. The two top storeys of this building have been damaged by heat, etc. and the whole stock in the basement has been completely destroyed by water.

Had it not been for the fire brigade we must have been completely burnt out!

We find, on going through our stock, etc., that the greater part is damaged or destroyed. This will necessitate re-stocking throughout and our making "New Masters" which, as you know, will take a long time.

Although we are in a position to execute a few of our orders we are reluctantly compelled to advise our customers we are unable, for the time being, to do their orders in full, and we are afraid it will be a long time before we are again in complete working order.

We are, Sirs, Yours faithfully,
Carter & Co."

As far as I have been able to discover, the fire did in fact spell "finis" to the Britannia Machines and Moulded cylinder Records of S. Carter & Co.

BRITANNIA RECORDS.

The first list of Britannia Moulded Cylinder Records discovered by the author of this article is that published in the July, 1903, issue of 'The Talking Machine News & Cinematograph Chronicle.' The records were detailed without any allocation of catalogue numbers and the list was published by the periodical and was not from "S. Carter & Co."

Subsequent lists gave catalogue numbers which were suffixed with M, and these lists included some of the records advertised in July, 1903. Artistes' names were not always given, but it would appear that all the band recordings were credited to the Britannia Band.

Not having a number for every record known to me, I list them alphabetically by titles which seems to have been the policy of Carter & Co. The catalogue numbers advance numerically with the titles.

Could the suffix M indicate that the title now became available in 'moulded' records-i.e., black wax, gold-moulded? Both brown and black wax records were made.

CATALOGUE NUMBER	ISSUE DATE	TITLE	ARTISTS
	Jul.03	"Aida" Triumphal March (Verdi)	Britannia Band
2M	Feb.05	American Patrol	"
3M	Feb.05	American Eagle march	"
4M	Feb.05	A Frangesa march (w. voices)	"
5M	Oct.04	Anvil Chorus - 'Il Trovatore' (Verdi)	"
	Jan.04	A Trombone Sneeze	"
7M	Aug.04	The boys of the old brigade, march (Barri)	"
	Aug.04	The Blue Danube, waltz (J.Strauss, Jr)	"
	Aug.04	The bride elect, march (Sousa)	"
10M	Aug.04	The Belle of New York (Kerker) -selection No.2	"
13M	Aug.04	The Bohemian Girl (Balfe) Selection	"
	Aug.04	The Coronation march -'Le Prophete' (Meyerbeer)	"
16M	Jan.04	The Coon Band contest	"
18M	Aug.04	'Cavalleria Rusticana'-intermezzo (Mascagni)	"
19M	Aug.04	Cotton Blossoms (Hall)	"
23M	Aug.04	Charlemagne March	"
24M	Aug.04	Corncracker March (Meacham)	"
25M	Jul.04	Carmen (Bizet) selection	"
	Aug.03	Down South (Myddleton)	"
27M	Aug.04	The Directorate March (Sousa)	"
28M	Oct.04	The Darkie's Dream (Lansing)	"
30M	Oct.04	Echoes of the Forest	"
31M	Oct.04	'El Capitan' - March (Sousa)	"
	Aug.04	'Faust' - Selection (Gounod)	"
	Aug.04	Floradora March (L.Stuart)	"
	Jul.03	The Forge in the Forest	"
36M	Oct.04	The Fortune Teller march	"
37M	Aug.04	Funiculi, Funicula (Denza)	"
40M	Aug.04	Gounod's Serenade	"
41M	Aug.04	'The Geisha' - Selection (S.Jones)	"
44M	Feb.05	Gems of Ireland - Selection	"
	Aug.05	Hail to the Spirit of Liberty, march (Sousa)	"
	Aug.04	Hallelujah Chorus - 'Messiah' (Handel)	"
47M	Aug.04	Hoch Hapsburg March (Kral)	"
48M	Oct.04	The Honeymoon March (Rosey)	"
50M	Aug.04	High School Cadets, march (Sousa)	"
51M	Feb.05	Hunting Chorus	"

52M	Aug.04	Happy Days in Dixie	Britannia Band
53M	Aug.04	Handicap March	"
56M	Feb.05	Hearts and Flowers, intermezzo (Tobrani)	"
	Aug.04	In Coonland	"
	Jan.04	Intermezzo 'Naila' (Delibes)	"
60M	Oct.04	Jolly Fellows, waltz (Vollstedt)	"
63M	Aug.04	King Cotton March (Sousa)	"
64M?	Feb.05	Hiawatha (N. Moret)	"
		(Is this wrongly numbered? Perhaps it should be 54M - alphabetically)	
	Aug.04	La Gitana	Britannia Band
	Aug.04	Loin du Bal	"
	Jan.04	Loves Dreamland, waltz	"
	Jul.03	The Mail Coach in the Forest	"
	Aug.04	'Martha' - selection (Flotow)	"
	Jan.04	'The Messenger Boy' (Caryll & Monckton) March	"
	Jan.04	Mexican Midnight Dance w. castanets	"
	Aug.04	'The Mikado' (Sullivan) - selection	"
72M	Jan.04	'Maritana' (Wallace) - selection	"
	Aug.04	The Mosquito Parade	"
	Aug.03	My Dreams Waltz	"
75M	Aug.04	Medley of Irish Airs	"
76M	Jan.04	New Colonial March (Hall)	"
	Jan.04	Old Folk's Medley	"
	Aug.04	Pretty Peggy	"
79M	Jul.04	Poet & Peasant Overture (von Suppe)	"
80M	Aug.04	Peace for Ever march	"
	Jul.03	Primroses in the Valley	"
82M	Aug.04	'A Runaway Girl' (Caryll & Monckton)	"
	Jul.03	Snowflakes Gavotte	"
84M	Oct.04	Soldiers' Chorus - 'Faust' (Gounod)	"
85M	Oct.04	The Soldiers in the Park	"
	Aug.04	Tannhauser (Wagner) - Grand March	"
	Jan.04	Tannhauser (Wagner) - Selection	"
	Aug.04	The Thompson Cakewalk	"
	Aug.04	'The Toreador' (Caryll & Monckton) - Selection	"
	Aug.04	Under the Double Eagle, march (J. Wagner)	"
	Jan.04	Viva España	"
	Aug.04	The Washington Post, march (Sousa)	"
	Aug.03	'William Tell' (Rossini) - Overture	"
99M	Feb.05	The Watermelon Club Dance w. clogs	"
202M	Aug.04	Bill Bailey, won't you please come home? (Cannon)	Arthur Collins
209M	Aug.04	Bedouin's Love Song (Pinsutti)	
226M	Oct.04	Daddy (Behrend)	E. Bartell
232M	Aug.04	For All Eternity (Mascheroni)	
242M	Aug.03	Give me the good old fashioned pub	
251M	Aug.04	I want to be a Military Man	
253M	Oct.04	The flight of ages	
254M	Aug.04	I want to see the dear old home again	

258M	Oct.04	In the shade of the palms - 'Floradora' (L.Stuart)	
281M	Oct.04	The Lily of Laguna (L.Stuart)	
288M	Aug.04	The Merriest Man Alive (?Nash, or ?Whitlock)	F.T.Daniels
296M	Aug.04	Jack's the boy - 'The Geisha' (L.Jones)	
298M	Oct.04	Ma Sambo	Arthur Collins
303M	Jan.04	My Gipsy Queen	Arthur Collins
309M	Jul.04	O Promise Me - 'Robin Hood' (de Koven)	J.J.Fisher
351M	Feb.05	Two eyes of blue	
409M	Jan.05	(Laughing) Coon Song	B.Heins
414M	Oct.04	The mouth organ brigade (as sung by Kate Carney)	Arthur Collins
419M	Oct.04	Oh! Sammy - 'The Earl and the Girl'	Harry Leonie
421M	Feb.05	All the girls are lov-er-ly	
422M	Feb.05	And the day's work was done	
423M	Feb.05	Blue Bell	
424M	Feb.05	Down at the Old Bull and Bush (Sterling, Krone, Hunting, Von Tilzer)	
425M	Feb.05	Mary had a little lamb	
426M	Feb.05	She cost me 7s.6d.	
427M	Feb.05	Short stories	
428M	Feb.05	The boarding house keeper	
429M	Feb.05	The Mayor of Mudcomdyke (as sung by George Robey)	F.T.Daniels
	Aug.04	The best dressed girl in town	
	Aug.04	The blind boy (Mason) (as sung by G.H.Chirgwin)	
	Aug.04	Caller Herrin'	
	Aug.04	Courting the widow	
	Aug.04	The dear little shamrock (Jackson)	
	Jul.03	Hang 'em out to dry	Harry Leonie
	Jul.03	Hey Donal', I'm looking for a girl like that	W.Fairfax
	Jul.03	I'm a philosopher	W.Fairfax
	Jul.03	In sheltered vale	
	Aug.04	I'se a-waitin' for yer Josie	
	Jan.04	I never stopped running till I got home (as sung by Sam Mayo)	Harry Leonie
	Aug.04	Kathleen Mavourneen (Crouch)	
	Jul.03	Letters of marriage	Harry Leonie
	Aug.04	Lucky Jim	
	Aug.04	The lost chord (Sullivan)	
	Aug.04	'The Mikado' (Gilbert & Sullivan) - The flowers that bloom in the spring	
	Jul.03	'The Toreador' (Caryll & Monckton) - Mr. Dooley	Harry Leonie
	Aug.04	'A Country Girl' (Monckton) - Molly the Marchioness	S.H.Dudley
	Aug.04	My Creole Sue	
	Jan.04	Nell Gwynne	Harry Leonie
	Jan.04	On a Monday morning	
	Jan.04	Ow'd yer row (as sung by Tom Wootwell)	Harry Leonie
	Jul.03	Play that melody again	Harry Leonie
	Aug.04	Rip van Winkle	
	Aug.04	Tact - 'Floradora' - (L.Stuart)	
	Aug.04	Skylark	
	Jan.04	Somebody's waiting for me	
	Jul.03	Stories my mother told me	Harry Leonie

	Jan.04	Sweet Maggie May		
	Aug.04	Three makes jolly fine company		
	Aug.04	Tommy was a bad, bad boy		
	Jul.03	Under the bamboo tree		Harry Leonie
	Jul.03	Wat 'cher		?W.Fairfax
	Aug.03	When the band begins to play		
	Aug.03	What's the use of loving a girl		
	Jan.04	When winter-time comes around		
	Jan.04	Yum-e, Yum-e, Yum		
507M	Feb.05	The Flower Song	violin solo	
	Jan.04	Hearts and flowers, intermezzo (Tobrani)	violin solo	
602M	Oct.04	The Darkie's dream (Lansing)	banjo solo	
	Jul.03	Valse Bleu (Margis)	banjo solo	Vess L.Ossman
	Jul.03	Narcissus (E.Nevin)	banjo solo	Vess L.Ossman
653M	Aug.04	Come back to Erin (Claribel)	cornet solo	
663M	Oct.04	The Holy City (Adams)	cornet solo	
708M	Oct.04	Luxembourg serenade	clarinet solo	
	Jul.03	A fall of pearls	piccolo	J.Aschke
	Jul.03	Bird in a tree	piccolo	J.Aschke
	Jul.03	Champagne Dance	piccolo	J.Aschke
	Jul.03	Esmeralda	piccolo	J.Aschke
	Aug.03	Hedge Sparrow	piccolo	
	Aug.03	Song of the nightingale	piccolo	
	Aug.03	Singing bird	piccolo	
722M	Oct.04	Dinah	xylophone	
723M	Feb.05	Firefly galop	xylophone	
	Aug.04	Dance of the wood nymphs	xylophone	
750M	Oct.04	Hungarian dance	piano	
802M	Jan.04	The Highland Fling		Pipers of the Scots Guards
	Jan.04	Braes of Tallymet		Pipers of the Scots Guards
	Jan.04	Hielan' Laddie		Pipers of the Scots Guards
	Jan.04	Lord Lovat's Lament		Pipers of the Scots Guards
	Jan.04	Wha widna fecht for Charlie?		Pipers of the Scots Guards
911M	Oct.04	A trip to the circus	Descriptive	
1001M	Aug.04	Farmyard Medley		Vocal Quartette
1003M	Oct.04			Vocal Quartette

The last record list published seems to be that of February, 1905, and as Carter & Co. suffered a serious fire it is improbable that further lists were issued.

LETTERS

Dear Ernie,

I have a ten-inch Victory record which was obviously not sold in Woolworth's. It is a gold-on-black label and is made by the Kalliope Company, "recorded in London, pressed in Saxony", is clearly of pre-1914 vintage. The ship in the design is similar to that of the Woolworth's records except that it has five masts. My copy is C10 by Alf Willis singing "I'm proud of my old bald head/I've only been married a week". My Query is, do we assume that Crystalate "pinched" the name and design of this earlier company?

My second query..... Can you tell me which were the first double-sided records sold in Britain?

Sincerely,
John Goslin.

Editor's reply....Kalliope was a well-established manufacturer of musical boxes in Leipzig, Saxony, East Germany (which later moved to Dippoldeswalde in the same region). C.1906 the firm commenced making gramophones and records, but for a few years only. I have only seen their record catalogue for 1907. It might be uncharitable to say that Crystalate "pinched" the design. 'Victory' was very strong in British historical association and would make a very suitable trade mark. Incidentally, I read in 'The Times' only a few days ago that the historic ship still attracts about $\frac{1}{2}$ -million visitors annually!!

The first double-sided discs sold in Britain were Odeon, the label of the Universal Talking Machine Co. m b H. of Berlin, whose first supplement of February, 1904, contained 22 discs of 19cm (app. $7\frac{1}{2}$ -inches) and 23 of 27cm (app. $10\frac{3}{4}$ -inches). The director of the firm was Fred Prescott whose portrait we showed readers on page 209 of Talking Machine Review, No.30 October, 1974. Double-sided records may not have been new to Prescott, who is thought to have been responsible for the few double-sided International Zonophones issued just prior to selling that label. Examples of these include Caruso on one side and the Casa Edison Band on the other!..... These would have been issued in 1903, but not in Britain.

Dear Mr. Bayly,

The review of Russian records by Ben Battrick on page 259 of The Talking Machine Review No.31 December, 1974 was 'up my street'. I have had the pleasure of examining the two main sets mentioned, and would offer the following comments. The Meyerbeer aria sung by Ershov is 'Pour Berthe' from Le Prophete, and the Sibiryakov contribution is 'Vous qui du Dieu vivant' from La Juive. The second set has the following limitations or blemishes: having been able to check about half the items with the vocal score it is clear that at a standard $33\frac{1}{3}$ rpm the whole set runs a semi-tone sharp, which is particularly unfortunate as there is some evidence that standard A in Russia before World War I was slightly below our normal 441 and in my experience early Russian recordings sound most natural when played slightly below modern pitch, admittedly a subjective matter. Certainly anyone playing this lp set must lower the speed of his turntable sufficiently to drop the pitch a full semitone to reach modern pitch. This is not true of the first set, as far as I have confirmed it. Furthermore, the two extracts from Les Huguenots sung by Zaporozhets have been reversed from the order of the score, where they in fact form one long 'number' joined by a small bridge passage. That the two arie from Carmen sung by Zbruyeva have also been reversed is less unfortunate as they are well separated in the opera and are well enough known.

Mr. Andrews' extract in the same issue on Edison was also interesting, both as an item itself and for the report of so early a recording of Adini and Melchissedec. I would not consider the selection the most preferable but it would be great to hear the latter in his prime. I wonder if this is tucked away somewhere in the cellars of the Edison Foundation. It would be a most valuable item on one of its rare lp's.

Sincerely,

Christopher Norton-Welsh

Odeon 1904.
Its catalogue life was
very short.



Dear Ernie,

I must correct a point in "Ragtime in Paris" by Monsieur Brissonneau which appeared in Talking Machine Review No.32. February, 1975.

While it is true that the TANGO became a 'rage' in Europe, Spain had little or nothing to do with its development, which was almost exclusively from Buenos Aires and to a lesser extent in Montevideo.

The first tango which became known universally was 'El Choclo' which was published 1910/11 - the composition of Angel Gregorio Villoldo (born 1864), who died between 1919 and 1921 (regret I cannot find my notes).

La Cumparsita was composed by Gerardo Helvecio (or Hernan) Matos Rodriguez who was born in 1897 or 1899. He died in 1948 so DID live long enough to know the success of his composition which was first published in Buenos Aires by Casa Breyer in 1917.

You enquire, Ernie, whether I like Latin-American music.... Well, yes, I do, very much: with this important qualification - - strictly the 'porteño' variety (i.e. Buenos Aires).

To deal hastily with your other points.... Francisco Canaro was born in Uruguay on 26th. November, 1888 and died on 14th. December, 1964. I presume that the British issues in your collection are those on Parlophone-Odeon. I have a few myself. Beautiful pressing in contrast to the native Argentinian Odeon pressings, which from 1945 onwards became quite horrible. Canaro was one of the first to receive international recognition... his Parlophones going back to the old E series of the late 1920's. I believe that Canaro commenced recording during the World War I period. In 1916 the personnel of his small 'conjunto' consisted Rafael

Rinaldi, vln; Osvaldo Fresedo, bandoneon; Leopoldo Thompson, string bass with F. Canaro, vln, directing. The following year (1917) it became, I think, the Orquesta Canaro-Firpo, with this personnel - Roberto Firpo & José Martinez, pno; Eduardo Arolas, Minotto di Cicco, Pedro Polito & Juan d'Ambrogio, bandoneons; Francisco Canaro, Agelsilao Ferrazzano, Tito Roccatagliata, Julio Doutry & Alberto Scotti, vlms; Alejandro Michetti, flute; Juan Carlos Bazan, clt; Leopoldo Thompson, string bass. E. Arolas was known as 'El Tigre del Bandoneon'. Juan d'Ambrogio, later became known as Bachicha and teamed up with Eduardo Bianco to become, in Europe, the famous Bianco-Bachicha Orchestra. I saw his son last year in Paris leading the last tango orchestra in Paris, at the famous 'La Coupole' in Montparnasse. This, save for one of the violinists, was in my opinion, strictly a second-rate orchestra....but it was certainly better than any other tango orchestra in Europe. I had a long chat with Bachicha Jnr.

Francisco Canaro had several brothers some of whom were also leaders of tango orchestras, including Rafael Canaro who recorded in Paris for French Columbia prior to World War 2. I have three from a 1939 session. There was also Umberto and Mario Canaro. But, Francisco Canaro cut more than 7,000 sides during his recording career.

I am sure that Mr. Mantovani was surprised to receive your letter. (Your Editor explained to Mantovani a few years ago that the only resemblance between a tango interpreted by the Mantovani Orchestra and the real thing was the title on the label!) I think that the most nauseating fraud ever perpetrated on the British dancing public and the most phoney I have had the misfortune to hear was Geraldo & his Tango Orchestra.

Incidentally, one of the early Argentinian tango orchestras to perform in Britain was that of Juan Mordrez. There's a photo of it in one of the 'Melody Makers' of 1928.

But there were orchestras even superior to Francisco Canaro, such as Pedro Laurenz, Rodolfo Riaggi and the most fantastic of all, JUAN d'ARIENZO. You'll almost climb the walls with him.

Kindest regards,
Harold Flakser.

Editor's comment= Thank you Mr. Flakser for your valuable contribution on a recording subject not previously dealt with seriously in our pages. I once had the ambition to have a complete collection of F. Canaro's recordings, but have abandoned it! However, I should like all of his Parlophone-Odeons, and those by Roberto Firpo who left Canaro to form his own orchestra. Osvaldo Fresedo also formed his own orchestra and recorded for Argentine Odeon, one of which I have. I should like to hear from anyone having any of the OT Parlo-Odeons for disposal. (Or Canaro on earlier R or E series Parlophones.) Like Harold Flakser I enjoy the Argentine tango, milonga, ranchera, vals. Perhaps, as one interested in REAL folk music too, I would enjoy things more primitive from that country. Many of Canaro's 78's have been transferred to lp. I have two early of such transfers, but they suffer from a strangled tone inflicted by a modern recording 'engineer'. Most of Canaro's records seem to have been made with a smaller group than that of the Canaro-Firpo orchestra quoted above. I now anticipate the pleasure of mountaineering in my own home to the accompaniment of recordings by Juan d'Arienzo!!

Dear Ernie,

Receiving the magazine on 15th. December and reading of a sale on 15th. October is very discouraging.

Sincerely,
Ira Dueltgen.

Editor's reply. I have again taken up the matter of surface mail to USA with the postal HQ

in London who state most definitely that it is the fault of the US Postal Service which insists that all surface mail enter the USA by New York thus causing a perpetual congestion and backlog of mail. Our authorities maintain that a better service would result if ships were allowed to land mail at other ports small and large, in a similar way that airmail is unloaded anywhere in USA. Thus I can only suggest that US readers bombard the postal authorities, congressmen, etc. with the request that the "New York Only" idea be abandoned.

Dear Mr. Editor,

- (1) Please can we have more articles about dance bands.
- (2) Please can we have no more articles on dance bands.
- (3) Please can we have more articles about records and not 'machines'.
- (4) Please can we have more articles about machines and not records.
- (5) Please can we have more articles about recording artistes, etc.
- (6) Please can we have more reprints of rare old catalogues & booklets.
- (7) Please can we have more original articles and not reprints.

Sincerely, The readers.

Editor's reply..... The above is not a joke, but an honest abbreviation of letters received during the past few months. It is obvious from it all that you all want MORE!! If you could each be sure to renew your own subscription and stay with us, and each recruit one more regular reader, you could have more.... Once the printing machine is set up, it is easy to run off another thousand. I will not say 'a lot cheaper' for paper costs & printers' wages have increased dramatically over the last couple of years.... but there is a saving in the cost because each 'plate' becomes proportionally cheaper the more copies are produced from it. As to content of the magazine, we try to include something about records/artists and machines. In the latter field we would welcome more 'technical' articles about machines and more about new parts you make to restore them. I know that a number of collectors do make their own spare parts. Let's have some photographs of them. If your language is not English and your English is not up to university standard, we can help without any other reader knowing. Or, if you write no English, we can have almost any language accurately translated, certainly any European language plus Chinese, Japanese & Arabic. If you have unusual machines, such as the Axton Grand, you could send us photographs of it, its motor, etc, etc. And so on..... But, if you have been collecting for years, please do not mind if we include something for beginners..... and also, this magazine also goes to some very remote places where anything about gramophones and phonographs is rare.

Research - Columbia 9,000 Series. F. ANDREWS

Our Appeal some months ago and more recently for information required for this series, (just part of our constant appealing) brought forth the best response.

My grateful thanks go to D. Linton, J. McKeown, E. Mathews, M. Robson, I. Sampson, S. Upton, J. Turner, L. Watts, R. Cooley.

Unfortunately a few number transpositions occurred in our listing so for clarification we now include them in this final listing of matrix numbers still required:-
 Bratza 9357, 9358, 9359; Casse Noisette Suite 9269; Elgar Empire March & reverse 9059; Casadesus Witowski 'Mon Lac' 9625, 9626, 9627; Caterall Vln or S. Otte 9141, 9156, 9203, 9359, 9610;
 Circolo Mandolistico 9374; Cochrane 9189; Community singing 9182; Traviata preludes 9043
 Court Symphony Orch; Ketelby items 9138; E Coyle 9070, 9097, 9248. Eastbourne Mun. Orch. 9750;
 Garde Republicaine 9208; Geiger Viennese Orch 9030, 9032; M. Gordon, vln. 9077; Grenadier Guards
 9041, 9124, 9202, 9385, 9424; Henry Hall 9099; C. Herwin 9060; Wm Heseltine 9031, 9044, 9127,

9276, 9587; H.Fenigstein 9377, 9378, 9379; M.Hersham 9380; London Jewish Male Voice Choir 9456, 9457; Cantor Roitman, 9254, 9255, 9256, 9257; Cantor Sirota, 9548; Non-Conformist Choral Union 9118; Christian Science Hymns - Parker, 9465, 9466; St. Marylebone Parish Choir 9315, 9316, 9317; Westbourne Choir Glasgow 9313, 9885; Raybould-organ-carols 9139; Rex Palmer 9588; Jordan 9026; Johnson 9709; Kedroff Qtte 9089; London Street Noises 9413; Tony Lowry 9188, 9711; Q.MacLean 9300, 9578; Murdoch piano 9361; Nat.Mil.Band, Ketelby 9014; Nat.Un. School Orchs 9263; 'Marouf' Ballet 9702, 9703; W.H.Squire 9096, 9107, 9198, 9209, 9507; Sala 9158; W.Halton 9884; Humphreys/Pattman 9164; Sheffield Choir 9159; La Sacala Milan Chor. 9606; Vienna Schubertsbund 9611; by various orchestras are selections from the shows= "Kid Boots 9089; "Dollar Princess" 9033, "Patricia" 9034, "Dear Little Billie" 9053, "Hearts and Diamonds" 9055, "Peggy Ann" 9266, "That's a good girl" 9462, "This year of grace" 9467, "Castles in the air" 9191, "The blue train" 9223, W.H.Squire 9107; Highland Mil. Band 9121; Sanctuary of the heart 9138; Monorah Symphony Orch 9545; Belle of New York 9925. 9269 is entirely blank, we know nothing about it. Can someone help?

H.M.V. 'C' Series

Although my name is given as co-compiler, my share in the work was the minor one and I never saw the complete work until it was published. However, some errors crept in! I hasten to correct them:- C1539 Cida Lau has been included as Lau Cida. C489 the artist is Olga Hudson and NOT Eleanor Jones-Hudson. C863 the composer A.Woods also conducts. C1571/2 Eugene Goossens conducts. C3875 This scherzo is the revised version, the original takes were 2Ea 13267-1 and 2EA 13268-1. C1792 Moiseiwitsch. "Refrain etc." also known on matrix 2EA 10059. The release dates given were gathered from the pages of trade periodicals and are not necessarily those of the Gramophone Company.

OMMISSION. C1792 was "Dear Love" selection played by the New Mayfair Orchestra on matrices Cc18432-2 and Cc18433-2. C433 "The Deathless Army" sung by Bates, matrix is 3833F. The remarks about C3875 apply to the automatic couplings C7757/8.

Most of the above information was contributed by Don Linton who now adds the following comments on the H.M.V. 'D' Series publication by Oakwood Press:-

D191 The Mackenzie item is conducted by the composer.

D799 and D800 are conducted by Eugene Goossens and NOT L.Ronald.

D946 is Radford, Davies, Miranda & Symphony Orchestra conducted by Coates.

Combat between Siegmund & Hunding. 'Die Walkure' Act 2.

D1018 This I believe to be the first electrical recording in this particular listing, and would therefore modify Boris Semeonoff's statement "The lowest number belonging to a twelve-inch electrical recording is D1021...." 1018 has matrix numbers Cc6289 - 1 and Cc6290 - 1 with stamper numbers 4-0704 & 4-0705, while 1021 has matrix numbers Cc6325 - 111 & Cc6326 - 11 with stamper numbers 4-0708 & 4-0709.

(Perhaps it should be mentioned that in the DB series it is possible to find a higher matrix number on an acoustic record. For instance on DB862 is Cc 6492-11)

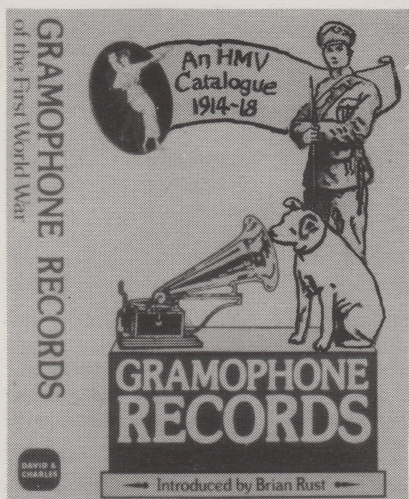
D1057 The Royal Choral Society is conducted by H.L.Balfour (NOT Sargent). R.Arnold Greir is the organist, with the R.A.H.O. (Neither Balfour or Greir appear in the Index).

D2052 The La Scala Orchestra is conducted by Panizza (NOT Guarneri).

Frank Andrews' address is 46. Aboyne Road, London NW 10 OHA.

BOOK REVIEW E.B.

AN HMV CATALOGUE 1914 - 1918



"Gramophone Records of the First World War"

Introduction by Brian Rust.

Published by David & Charles Price £.25

This represents a major event for it is the first reprint of its kind by a major publishing house.

In his excellent introduction Mr. Rust sets the book in its musical perspective with just the necessary glimpse of politics to complete the picture.

The first 196 pages are the complete main catalogue (it is assumed) of 1918, unfortunately its front cover giving the date is not reproduced. It is typical of such catalogues with alphabetical index of bands & artists. Then there are alphabetical title sections under Band/orchestra songs, talking, opera - after which come 130 pages in which

records are categorised in such sections as celebrity, humorous, choir, ballads, etc.

The second part of the book has the supplements for Aug., Sept., Oct. of 1914; Mar., May., Dec. of 1915; two undated from 1916; Apr/May and Jun/July of 1917; ar., Jly., Sept., Dec. of 1918; comprising 272 pages.

To me, the supplements are more interesting than the main catalogue in that they contain pictures of the artists and notes on the records, even though the latter are usually in flattering terms. We see the ill-fated Basil Hallam of musical comedy and review and Vernon Castle the dancer, both of whom were killed during the war.

The supplements show such artists as Ernest Crampton of seaside concert parties, Violet Essex making her debut for records, Elgar and German conducting their own works, patriotic records with the famous "Watch Dogs" poster, Charles Tree singing "The Crocodile", Captain Mackenzie Rogan in smart, dress uniform, Elsie Janis in reviews, Harry Lauder with a group of "munitionettes", Warwick Evans with cello, Nikish having recorded Beethoven's Fifth and so on through the musical kaleidoscope to the inevitable Caruso and Tetrassini.

While the original supplements usually had pages with coloured borders, etc., and covers of various hues similar to the modern "Keays Covers" all here is black & white and the coloured covers omitted. Though speculating that it might not have cost so very much more to have had a complete reprint of all the supplements when the opportunity was there, as we have it, the book gives an overall picture of the War Years.

It is an interesting reprint for collectors to which I am sure they will return to pass many a pleasant hour of reflection, seeking knowledge, or just be persuaded to seek a certain record from a dealer, realising that the originals could never be purchased now at this price -- nor could the original catalogues.

Kitchen's Singing Flames

E. Bayly

Those who saw the film of "My Fair Lady" will recall that poor Eliza Dolittle was made to speak into a device connected to a flame whose length puffed out when she aspirate the letter 'h' correctly. Mr. Edison had shown in his early patents connected with the phonograph that air forced across the diaphragm could increase the volume. This principle was obviously taken up by elocutionists for their teaching, and later by Hope, Jones, Short and

and Parsons for the Auxetophone.

Advancing the principle farther but using a material commonly to hand without necessitating a motor or compressor, Mr. John George Aulsebrook Kitchen connected his device to the public domestic gas supply for his medium having a cheap supply at the suitable pressure.

His patent, No.132408 of 1919, says, "This invention refers to apparatus for reproducing sounds particularly of the kind in which it has been proposed to use combustible gases as a fluid medium for transmitting the vibrations of the reproduced to the burner.

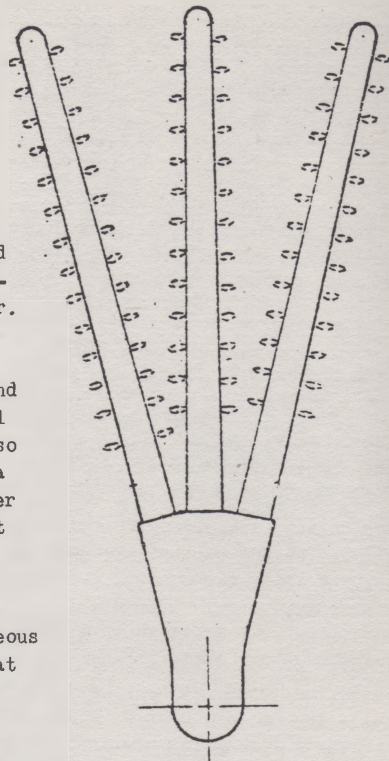
"The chief characteristics of my improved burner are (1) free and unobstructed passage(s) for the combustible fluid between the reproducing diaphragm and the burner orifice(s); (2) extremely thin material in which the burner orifice(s) are formed or pierced so that the base of the flame is as near as possible to a comparatively large volume of the fluid....(3) a number of flames disposed in a small area in such manner that each flame can be freely fed with air for combustion, thereby preventing any flame from uniting with its nearest neighbour."

In practice it was found that the most advantageous length of flame was $\frac{1}{4}$ -inch fed through three tubes that were stopped at one end.

Some time during May, 1920, the invention was demonstrated to a group of gramophone enthusiasts who thought that Mr.Kitchen had made the most of the principles involved, placing a cup-shaped reflector behind the jets which thus gave two or three times the volume of an average type of reproducer. When it was demonstrated without the flames reproduction was inferior because the diaphragm had to be rather loose in the soundbox. so "chattered" and "blasted". An ordinary soundbox did not activate the "singing flames" sufficiently and those witnessing the demonstration were rather concerned with the disadvantages of a talking machine being connected to the domestic gas supply. It would appear that no major company adopted the project. In 1927/3 there was the 'Flamephone' of which none is known to survive.

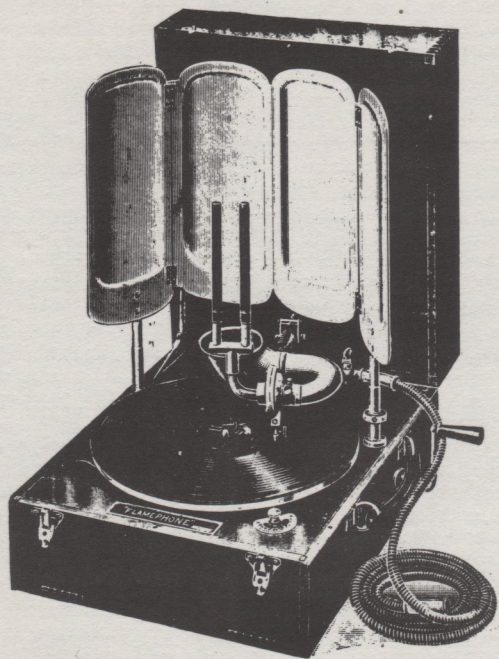
This would appear to be the direct result of Mr. Kitchen's patent No.178911 of 21st. January, 1921 which describes a soundbox having two outlets, one to a small horn and the other to a lighted gas tube or tubes.

Mr. Kitchen went on to develop, in patent No.201,328 of 2nd.June, 1922 a soundbox and/or a tonearm each containing a small electric heater through which a gentle stream of air was passed, extending the principle of physical amplification to a more modern medium. In his final patents 227488 of 19th. September,1923, and 234939 of 19th.March,1924, he had abandoned gas and electricity and turned his attention to a soundbox with two outlets, each leading through its own tube in a 'double' tonearm to its own horn (one assumes of 'internal' design) each of different size to emphasise different musical frequencies.



(Figure 3 of the Patent 132408 showing the layout of the reproducing orifices)

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The reproduction qualities are outstandingly pure and natural, with remarkable carrying powers.

A Brief Explanation.—Very fine and sensitive jets are used in conjunction with a small sound horn. Gas is made to pass through one side of the Soundbox, and the diaphragm is used for the double purpose of giving off sound waves through the horn, as well as causing the sympathetic pulsations of the fine gas jets. These jets face towards the horn, and the pulsations give off horizontal sound waves which filter through and amplify the vertical waves proceeding from the horn. The metal reflector acts as an effective sounding board and shield.

Ordinary town gas is used. A length of flexible metallic tubing is supplied to connect up to any convenient point.

The cost of the gas is almost negligible—between $\frac{1}{2}$ d. and $\frac{3}{4}$ d. per hour—burning continuously.

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SOME FURTHER NOTES

In the October, 1973, issue of the Talking Machine Review I made so bold as to publish an account of the development of the label surfaces of seven-inch (and 17.5 cm only slightly smaller but many were obviously to this metric dimension) Berliner discs from 1898 - 1902. From the resulting correspondence I was relieved that no contradictory evidence was submitted, but I did receive additional information, which, added to my own acquisitions enables me to amend the list of earliest and latest dates of the various types. There were anomalies and variants.

Firstly, the table of dates and types should be amended as follows -

In the original table, the second date against type 4 should have read 18th. May, 1900 (not 1899) Types 1(a) and 1(b) are not properly distinguished by the appearance of the word "copyright" or other additions, although the example I illustrated does seem to be a separate variant. If the type 1 with only the word "copyright" is designated 1(b) and that with no additional wording below the heading as 1(c), then things are considerably straightened out by taking 1(a) as 8th. August, 1898 1(b) as 15th. - 24th. August, 1898 1(c) as 25th. August - 28th. September, 1898.

Type 5 is still rather isolated at 8th. - 29 th. May, 1900, and has type 4 overlapping still further to 7th. June, 1900.

Here is the revised table with asterisks denoting revised dates -

1(a)	8th. August, 1898	
new 1(b)	*15th. August - *24th. August, 1898	("Copyright" only)
new 1(c)	*25th. August - *28th. September, 1898	(no additions)
2(a)	30th. September - 17th. November, 1898	
2(b)	9th. December - 30th. December, 1898	
3	3rd. January, 1899 - 10th. May, 1899	
4	- * 7th. June, 1900	
5	8th. May, 1900 - *29th. May, 1900	
6	*27th. August, 1900 - *24th. January, 1901	
7	*24th. January, 1901 - *28th. May, 1901	
8	Undated.	

It will be noticed that 6 and 7 "touch". Recently I acquired a disc on which a complete change of both angel and heading from type 6 to type 7 (embossed) had been effected. I have seen several discs on which type 6 has an embossed angel only, and illustrated that mixture in my original article (as "mixed" types 6 and 7). So, the date separating types 6 and 7 may not be well-defined.

Now to new variations and anomalies -

1. In the Science Museum, London, I have seen, and Mr. Derek Pain has sent me details of, some rather confusing German issues with Gy prefixes to the catalogue numbers. These have an early 1899 type heading plus the words "Deutsches Reichs Patent - Breveté S.G.D.G." However, they have the dates 26th, 27th, and 28th September, 1898. There was also one with an angel dated 4th. October, 1898.
2. I have two copies of disc 9250Z (Canterbury chimes "Abide with me") with matrix number 4299 (November, 1899) but having type 2B label ("dating" it December, 1898). To further confuse the issue, the backs have the G&T angel design, which indicates 1902 pressings. This disc is somewhat anomalous, no doubt because it was very popular - note the Z suffix denoting a third recording; also, I have had four copies of this disc, three from Belgium!

Mr. Len Stenerson of New Zealand sent me a picture of a very strange variant on Type 5 having four angels in the centre area in among the grooves, instead of the usual single angel. These are spaced at 3, 6, 9, 12 o'clock around the disc causing some clicking as it plays. Mr. Stenerson has two of these with matrix numbers J658 and J681, thus dating from around the end of May, 1900. He has several discs of May/June 1900 some with matrix numbers in the J600 area (early wax process) and some in the 4000 range (late etched process - matrix series starting in November, 1898). Perhaps records of this period were sold more in New Zealand than Britain.

Ernie Bayly told me of a variation appearing on one of his own discs, E2028, "Say A Revoir", by James Norrie, which has an angel in full bas-relief with the rest of the disc like Type 2a in my article. The words "TRADE MARK" appear in a little oblong under the angel. Mr. Bayly suggests that this was a tentative trade mark used before the etched angel of Type 2a.

European issues continue to evade my simple ordering scheme, by using various mixtures of etched and embossed headings and angels (usually of the type 6 which fits in with Gaisberg taking both etched and wax-process recording equipment to Europe in mid-1900). I still have too few originating outside Britain on which to work. One particular type deserves mention some very attractive raised lettering was used for the titles of some records made in Barcelona in 1900 or 1901. It appears as if it has been engraved into the matrix very carefully by hand, and the peculiar cut of the letters gives a beautiful jewel-like appearance to the titling.

I am grateful to all of those who wrote with comments or additional information to assist in tidying-up. A final note.... ten-inch Berliners do exist! I have received descriptions and "rubbings" of examples - the ultimate being of one of Davidov made in Moscow.

JOSEPHINE BAKER

G. Brissonneau

Josephine Baker, great artiste of the Parisian Music Hall died of a heart attack at 8.30 pm on 12th. April, 1975, in Paris, aged 69.

Thus the world lost a very talented entertainer who since 1925 had gone from one success to another. She was generosity, simplicity, kindness - the most exciting American Beauty. Paris loved Josephine and she loved Paris more than anything else.

One of her earliest engagements was in the chorus of the 1921 show "Shuffle Along", and no doubt readers are familiar with photos saying "Josephine Baker is ninth from the right" !

The Charleston came to Paris and inspired a demand by Music Halls for American jazz bands . . such as "Michel Jazz King", the "Southern Syncopated Orchestra". Then in February, 1925, Claude Hopkins led the band at the Champs Elysées Theatre which accompanied the famous revue "La Revue Negre" including Florence Mills and Josephine Baker. During its run Miss Mills died and her place was taken by the young Josephine Baker. Soon it seemed that all the walls carried posters of Josephine.... her name in block letters together with the famous photo of her wearing her (now legendary) belt of bananas. Paris soon gave her the name of "Bird Isle". She soon learnt sufficient French to sing songs in that language.

In December, 1929, she was at the famous Casino de Paris theatre in the revue "Blackbirds of 1929" which included Edith Wilson and Noble Sissle. His magnificent voice was so dramatic that he could bring tears, but Josephine's large smile made her famous. In 1930 she introduced her tune "J'ai deux amours" as a duet with a young singer of the revue "Paris Folies 1930". From that time she was in great demand.. Germany, Britain and all Europe. Then in 1932, while in USA she made a film.

During the 1920's she began recording - including "J'ai deux amours" which sold two million copies. In 1939 she married Joe Bouillon the successful bandleader. After World War II (continued on page 378)

Recently I was given some Edison Blue Amberol cylinders among which I found one to be rather an oddity.

It is of the earlier flat ended type, No.1621, "Everything's at home except your wife" sung by Walter van Brunt.

On the cylinder there was originally about one inch of blank space before the recording grooves start. However, in this blank space there are some shallow grooves. On playing the cylinder from the beginning there is a spoken announcement "First demonstration of home recording on Edison Blue Amberol, Edison Record." This is followed by the first verse of "My young man is not the Chocolate Soldier" sung unaccompanied. The singer sounds like Billy Williams. Then there are a few seconds pause and the same singer again unaccompanied sings the first verse of "In my old armchair". During the verse a further announcement is made "Edison recording on Blue Amberol, Edison Record." After this second verse up until the music of the Van Brunt recording starts several background voices are heard, barely audible.

This initial recording has a fair amount of surface noise, but with a diamond B reproducer and listening tubes the result is reasonably satisfactory.

The announcer on the record has an English accent. Could this cylinder be a test piece from the National Phonograph Co.'s London factory where work may have been in progress on a new home recorder before its close down in 1915?

Editor's reply.-I have little doubt that this is the result of an Edison enthusiast enjoying himself. I have encountered this sort of record previously. One gentleman who would no doubt wish to remain anonymous at this stage "recorded" a portion of a Muggsy Spanier jazz record on to the beginning of a Blue Amberol and at a party caused some fun by saying that it was Edison's first electrical recording. Apart from this, there were clever men like the late Adrian Sykes (who invented the Electrograph) who could record and actually make Blue Amberol cylinders 'right from scratch'. One of his I heard was a Blue Amberol he had made moulded from a wax cylinder of Sarah Bernhardt. He accumulated many things in this way. It is unfortunate that when he died his family appears to have disposed of his things to "junk dealers". Thus it is possible to "find" his things, and Mr. Dales may have done so. But Mr. Sykes was not the only experimenter. The late gentlemen Billy Clarke, Vic Bridcott, Roy Smith, Reg Bignell et alia - who would all be in their eighties at least if still with us, were always "tinkering around".

EDISON ON GEM MAKING

(Extracted from 'Science Stiftings' 16th. December, 1893.)

"Certainly I can make rubies - barrels full of them - and sapphires, too. Maybe some day when I've got a little time to spare I will make a lot of them and give you a hatful."

That is the answer Thomas A. Edison, the electrical wizard, gave to a correspondent who visited him a few days since at his laboratory in Orange, New Jersey, and enquired of the magician if he was not drawing the long bow when he asserted that rubies could be artificially made.

"What are rubies and sapphires anyway?" continued Edison. "They are no good - only oxide of alumina with the silica out of it; ordinary clay that's all. Easily made? Yes and no. Of course electricity is used in the manufacture. They are made in an electric crucible just clay and stuff to colour it; cobalt for sapphires and so on. It costs about 25 cents

an ounce to make sapphires. The gems are certainly deceptive. I am informed that a few years ago purchasers of artificially made rubies and sapphires had the amounts which they paid for them in the belief that they were natural stone returned to them. Tiffany of New York refunded some money. Altogether the jewellers were out about \$800,00.

"The way it came about was this", he continued. "There is a syndicate of jewellers in Paris who are always on the look out for frauds. This syndicate is in communication with the best jewellery houses in the world. One day a member of this syndicate held a ruby up to the light. He saw a peculiar-shaped bubble in the stone. There was a tail to the globule. 'Ah!' said he, 'a novel stone. All the rubies I have ever seen before had round bubbles in them - that is, where there were bubbles in the stones. Surely the Darwinian theory doesn't extend to the mineral kingdom!'

The jeweller examined more of the rubies. He couldn't find one of a pigeon's-blood red or one of a deep red colour among those which contained bubbles with that tell-tale tail. Rubies which had been in stock for some time had the well-recognised round bubbles. An investigation was set on foot. The syndicate found out that the gems were made in Geneva, and at first, when very small ones were the product of the laboratory, they were used in watches. The maker of the rubies did not conceal the fact that he was the artisan. The jewellers gave the tip to their associates, and advised the refunding of money that had been paid for the artificially made rubies and sapphires.

"As to the sapphires, the Edison Company uses many of them in phonographs. We have been using the Ceylon sapphires - the white portion - the residue, you might say, of the stone that is not available as a jewel. It is extensively used in the arts, and can be bought for \$3 an ounce. Well, we ran out of Ceylon sapphires, so I bought a lot of Montana sapphires, but we couldn't use them, as they were full of flaws and would crack. Then I melted some oxide of aluminium and put it under an arc light to make some sapphires. They were no good for our purpose either. We could not grind them. I suppose if we could have made use of the sapphires I made, the phonograph could be sold at a cheaper rate than the public pays now, because my sapphires could be turned out by the ton at a cost of 25 cents a pound, while we still have to pay \$3 an ounce for the real sapphires which we use. None of the chunks of sapphire which we buy at that rate could be set to gems, of course; they are not of the right colour. The public is fooled regarding the value of these so-called precious stones. There is only one stone that is worth anything at present, and that is the diamond; yet these will soon be made by the ton I think.

"Monsieur de Moissan is already recognised as a maker of diamonds, but the diamonds he has so far turned out of his factory are small. Good-sized brilliants ought to be made for \$4 or \$5 an ounce when the diamond manufactory is in good running order.

"The difficulty so far in failing to turn out diamonds by the car load is that no one knows for sure exactly how they are formed. The diamond is an element - transparent charcoal - that's what it is. Diamonds by some are said by some to be produced by intense heat and pressure. How then is it that diamonds are found among loose soil and mixed with pebbles that show no evidence of having been in fire? Others say that diamonds are formed by water and also by extreme cold. The latter theory is combatted by the knowledge that black diamonds have been found in meteors.

"I consider the black diamonds of infinitely more value than the white ones. The black are put in drills and used to make holes in rock, while the so called 'sparks' are only fit for men and women who are vain. When I see a man with three diamonds in his shirt bosom or a big diamond pin I need no information as to his business. He is either a 'sport' or a mining expert from California or Arizona.

she was wanted for a revue at the Folies Bergère theatre.

In 1950 she left the scene and bought a superb castle which she converted to a luxury hotel. At this time she adopted fourteen orphans of all races, chinese, japanese, black.... which she called her "Rainbow children" and took charge of their upbringing and education. She received the "Legion d'Honneur" from the French Government. In 1969 she returned to revues to earn much needed cash.

This year a great show was planned to celebrate her fifty years as an entertainer. It was to be a great triumph at the very-French "Bobino" theatre in Paris. Fortunately the show had run four days, so Josephine did receive her just acclaim.

We are lucky that we have records of her for souvenirs.

CORRECTIONS

INTERNATIONAL PHONOGRAPH & INDESTRUCTIBLE RECORD CO. LTD.

Page 250 of the Talking Machine Review No.31 of December, 1974 - The last paragraph should read.... Was it "purely coincidental" that Mr.H.T.Cramer-Roberts had, at the time of founding the International Indestructible Record Co.,Ltd., made a trip to Brussels, in the same country that Edison had a record-making plant?"

My rhetorical question was intended raise the point that Mr. Cramer-Roberts could have gone to arrange commercial agreements. The 'International' company appeared to draw heavily on Edison material. As the International company (under Mr.Roberts) was never sued by Edison, I believe the use of Edison material at that stage was legitimate. This could have been a counter-attack to the Edison Bell indestructibles made in association with the Lambert Company. Edison Bell could still have prevented Edison operating in Britain owing to their ownership of Edison's British patents.

THE EDISON PHONOGRAPHIC TOY AND AUTOMATON CO. LTD.

Page 309 of the Talking Machine Review No.32 of February, 1975. - The paragraph beginning "The object of the Company...." Mr. Harry Parminster was a trustee for nobody. The sentence at this point should read...." between Harry Parminster of the first part and Alex. R.Ramsay of the second part...." Mr.Parminster must have been the owner of those patents of Edison which were of use to the manufacturer of speaking dolls and such like. I have now come to the conclusion that the Company was wound up with the acquisition of Edison and Bell & Tainter patents by Edison Bell Phonograph Corporation Ltd.

VALORETTA

J. BALDWIN

I was interested to see the Bingwerke Toy Gramophone in the Talking Machine Review No.32. Although it will not be earth-shaking phonographic news, I thought I would report mine.

It is called a Valoretta, and when I bought it some years ago, I made a notation that it was marked "Made in Germany". Somehow this has faded during the years that it has been in the garage while I figure how to make a new spring case for it!

The "tinned ham" case shape (An excellent description=Editor) is identical, but there is a crank rather than key wind, five sound louvres on each side rather than four, the reproducer is similar, tone arm similar but rounded rather than angular, turntable does not overlap the case, decoration is three fanciful stork-like birds on each side of the case; no trademark, no printing in reproducer, an extraneous stop mechanism which could rub a felt pad against the revolving turntable with little success as there is no pressure spring, and the on off knob sticks out of the case exactly where the key shadow shows in your illustration. The letters BCO occur at the bottom front of the case where the base is crimped.It's hard to read.

NIPPER TRADEMARK 75

The "Nipper & Gramophone" trademark is seventy-five years old this year. It was first registered in the United States of America on 10th. July, 1900.

Emile Berliner had seen the painting by Francis Barraud in London and immediately realised its commercial potential. The Gramophone Company in London used picture on needle tins and in various advertising forms. In the next few pages we show the illustrations from the fronts of monthly supplements during 1909. Nipper was also the focus of supplements at other times, a few of which we have shown you previously. Your Editor has invented the captions.



After the Hunt, January, 1909.

TRADE-MARK.

No. 34,890.

Registered July 10, 1900.

EMILE BERLINER.

GRAMOPHONES.

(Application filed May 26, 1900.)



"His Master's Voice."

Witnesses:

J. M. Fowler Jr.
F. T. Chapman

Proprietor:

Emile Berliner

By

Lyons & Rising

Attorneys.

UNITED STATES PATENT OFFICE

EMILE BERLINER, OF WASHINGTON, DISTRICT OF COLUMBIA.

TRADE-MARK FOR GRAMOPHONES.

STATEMENT and DECLARATION of Trade-Mark No. 34,890, registered July 10, 1900.

Application filed May 28, 1900.

STATEMENT

To all whom it may concern:

Be it known that I, EMILE BERLINER, a citizen of the United States, residing at No. 1717 P street northwest, Washington, District of Columbia, and doing business at No. 1023 Twelfth street northwest, in said city, have adopted for my use a Trade-Mark for Sound-Reproducing Machines, their Appurtenances, and Records, of which the following is a full, clear, and exact specification.

My trade-mark consists of the picture of a dog in the act of listening to a sound-reproducing machine. This picture has been generally arranged as represented in the accompanying facsimile, which shows a sound-reproducing machine and a dog apparently listening to the sounds issuing from the horn of said machine. Underneath said picture appear the words "His Master's Voice;" but this is unimportant and may be omitted, since

the essential feature of my trade-mark is the picture of the dog listening to the sound-reproducing machine.

This trade-mark I have used continuously in my business since May 24, 1900.

The class of merchandise to which this trade-mark is appropriated is sound-reproducing machinery and the appurtenances thereto, such as sound-records and the like. The particular description of goods comprised in said class upon which I use the trade-mark is gramophones.

I may apply my trade-mark to the boxes inclosing the driving mechanism for the sound-reproducing machinery or to the back or front of the record-tablets.

EMILE BERLINER.

Witnesses:

F. T. CHAPMAN,
E. C. MARSHALL.

DECLARATION.

City of Washington, District of Columbia, ss:

EMILE BERLINER, being duly sworn deposes and says that he is the applicant named in the foregoing statement; that he verily believes the foregoing statement is true; that he has at this time a right to the use of the trade-mark therein described; that no other person, firm or corporation has the right to such use, either in the identical form or in any such near resemblance thereto as might be calculated to deceive; that it is used by him in commerce between the United States and

foreign nations or Indian tribes, and particularly in commerce between the United States and Canada; and that the description and facsimile presented for record truly represent the trade-mark sought to be registered.

EMILE BERLINER.

Sworn to and subscribed before me this twenty-fifth day of May, 1900.

[L. s.] EDWIN S. CLARKSON,
Notary Public, D. C.



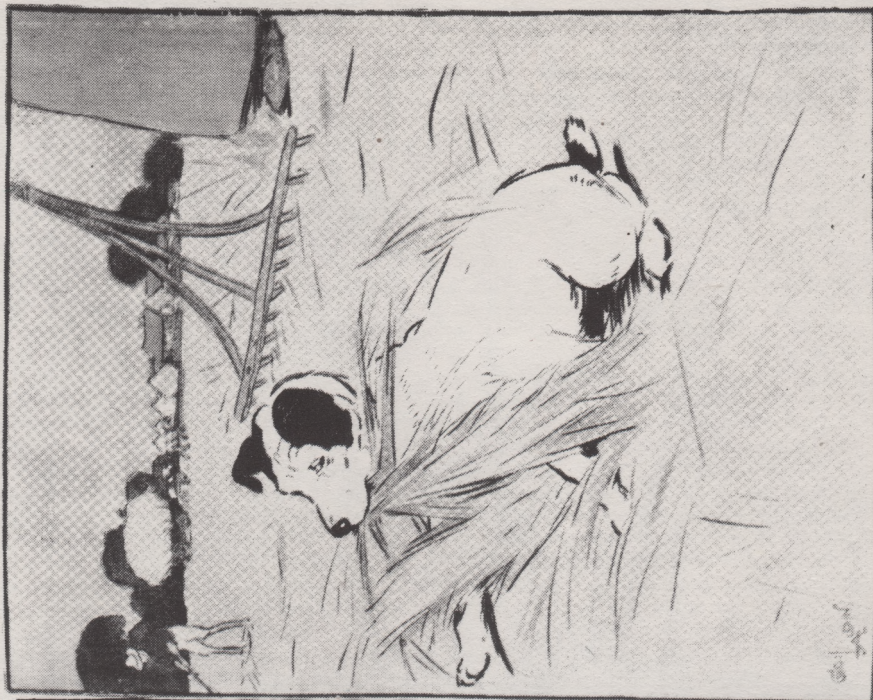
Winter Sports, February, 1909



The "At Home" March, 1909



With the tenor at Covent Garden, April, 1909



A Romp in the Hayfield, June, 1909



Soirée in the garden, July, 1909



A holiday at the Seaside, August, 1909



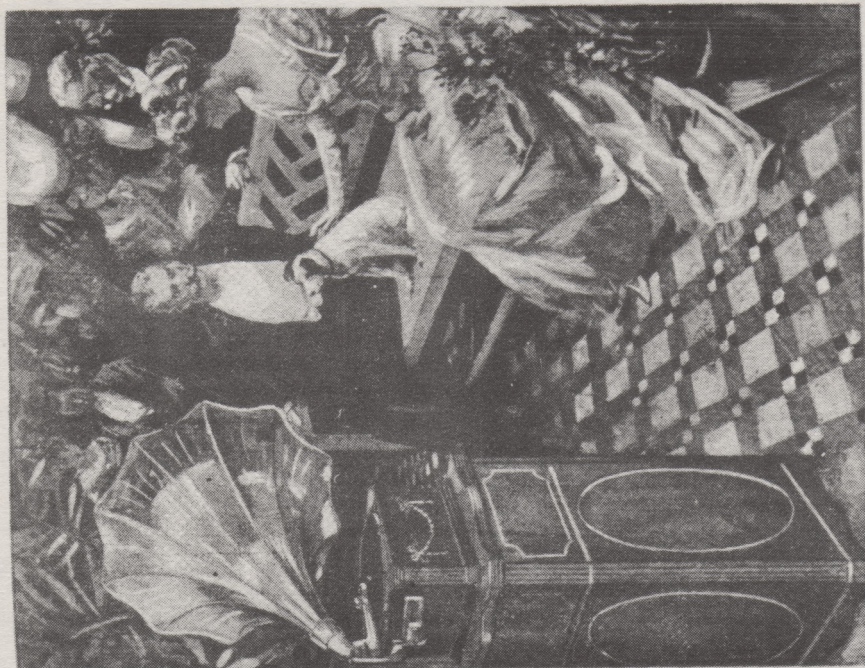
In the Scottish Highlands, September, 1909



Playing in the woods, October, 1909



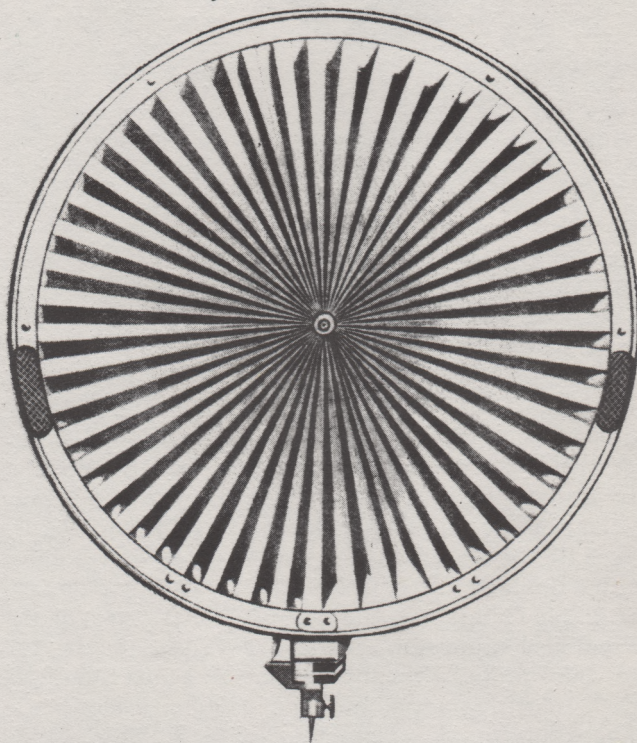
Chasing Rabbits in the country, November, 1909.



After Dinner one evening, December, 1909.

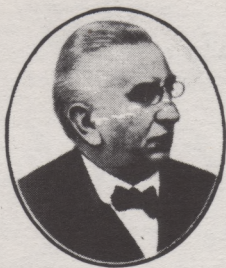


Something Entirely New!



"His Master's Voice"
NEW MODELS

**NO SOUND BOX NO TONE ARM
NO HORN**



M. LOUIS LUMIÈRE,
THE INVENTOR OF THE PLEATED DIAPHRAGM.

A GRAMOPHONE having no Sound Box, Tone Arm or Horn seems a paradoxical idea, for each of these components has always been regarded as an essential feature in Gramophone construction.

Yet the apparently impossible has been accomplished, and it is the privilege of The Gramophone Company, Ltd., to introduce two Models made on an entirely new principle, of which particulars are given in the following pages.

This principle is based on the unique acoustic properties of the Pleated Diaphragm, a discovery due to the researches of the eminent French scientist, M. Louis Lumière, Membre de l'Institut, Commandeur de la Légion d'Honneur.

The inventions of M. Lumière cover a wide field, and his name is inseparably associated with the cinematograph and the science of colour photography. During the War, he turned his attention to the needs of the allied armies. His method of increasing sound signals, and a heating device for aeroplane fusilages

were but two of the "Lumière" inventions which proved of great value.

During that period, M. Lumière suspended his experiments with the Pleated Diaphragm, and in recognition of his war-time work, a special extension of the patent, which would otherwise have lapsed, was granted to the inventor by Mr. Justice Astbury, in order that the experiments might be brought to a conclusion.

Like many other important inventions, the Pleated Diaphragm was originally suggested by a casual observation. M. Lumière, who was conducting certain experiments relative to acoustics, was struck by the peculiar sound produced by percussion at the centre of one of the common fans made of a large sheet of pleated paper, the folds of which

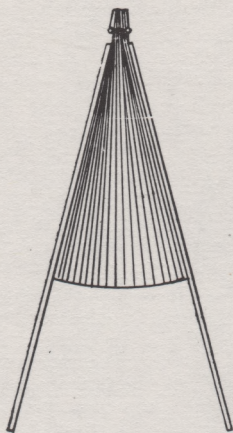


FIG. 1

are fixed together at one end. (Fig. 1).

He at once commenced to seek for the cause of the phenomenon, and further observations led him to believe that the sound resulted from the fact that when the fan is opened (Fig. 2), the rectangles formed by the fold have one end in the same plane as the general surface of the diaphragm, while the other end is perpendicular.

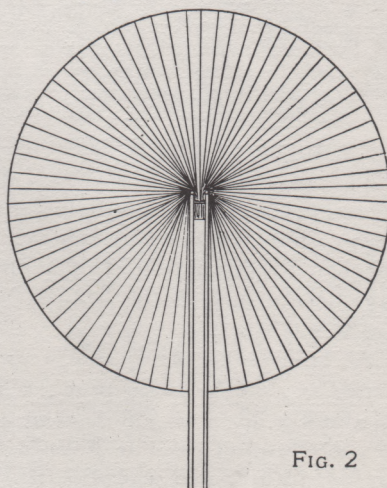


FIG. 2

It then occurred to him to apply his discovery to the Gramophone. Countless experiments were made to

determine the most suitable size of the diaphragm to be used, the nature of the paper, the width of the folds and the manner in which a Gramophone needle should be

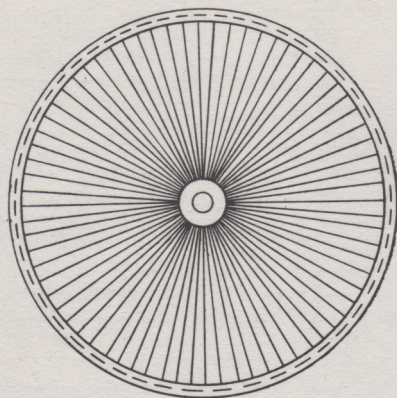
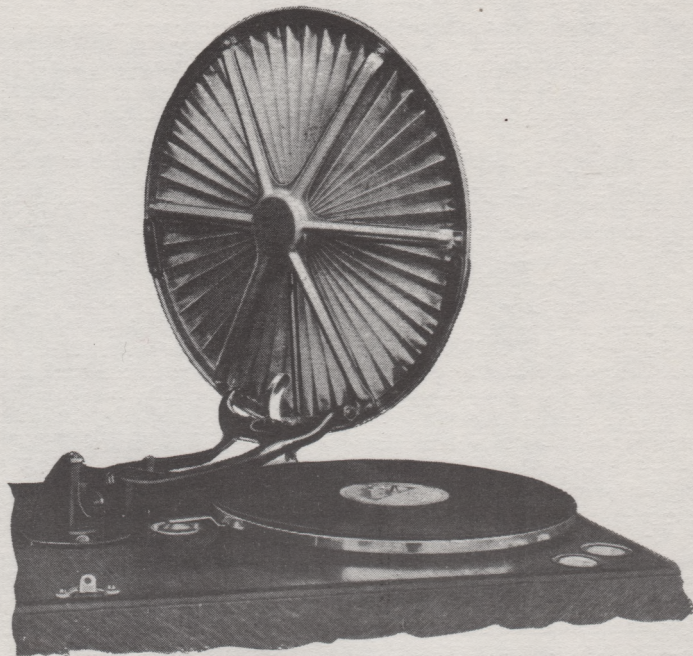


FIG. 3

made to carry the vibrations from the groove of the record to the centre of the diaphragm.

He succeeded in producing a diaphragm (Fig. 3) which gave excellent tone and volume, while there was a marked absence of distortion, the even diffusion of sound from the surface of the diaphragm being particularly pleasant to the ear.

At this stage M. Lumière placed his invention in the hands of The Gramophone Company, Ltd. (of whose Instruments he had long been an enthusiastic admirer), for development. The Models now offered to the music-loving public are the result of this co-operation, and represent one of the most remarkable achievements in the science of acoustics.



Viewed from the back, showing the frame of the Pleated Diaphragm, the wooden transmission bar which conveys the vibrations from the needle to the Diaphragm, and the bracket on which the Diaphragm is folded back when not in use.



Showing the position of the Pleated Diaphragm when not in use, preparatory to closing the lid of the instrument.

Model No. 460.
(TABLE GRAND)



SPECIFICATION.

Best Wax Finish Oak Cabinet of new and unique design; height 11 in., width 17½ in., depth 22½ in.; internal fittings gold plated and enamelled, external fittings oxidised. Fitted with two needle bowls for new needles and one for used needles. Double 1½ in. spring motor, improved style; 12 in. turntable, special semi-automatic brake, speed regulator with automatic speed indicator. Fitted with 14 in. Pleated Diaphragm.

(Also made in Mahogany).

PRICE.

Mahogany	...	...	£25	0	0
Oak...	...	...	22	10	0

Model No. 510.

(CABINET GRAND)

SPECIFICATION.

Best Satin Finish Mahogany Cabinet of new and unique design, height 43 in., width 21½ in., depth 23½ in., internal fittings gold plated and enamelled, external fittings oxidized. Fitted with two needle bowls for new needles and one for used needles. Quadruple 1¼ in. spring motor, improved style; 12 in. turntable. Special semi-automatic brake, speed regulator with automatic speed indicator. Fitted with 14 in. Pleated Diaphragm. It is also provided with a record storing chamber capable of containing 72 records, and record index book. (Also made in Oak.)

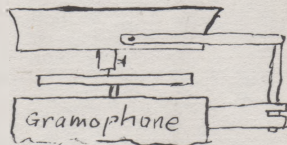


PRICE

Mahogany	...	£50	0	0
Oak	...	45	0	0

Lumière - a progress

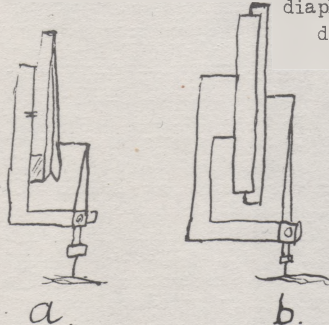
Louis Lumière's first British patent for his large diaphragm gramophone was 11015 of 25th. July, 1908, which said briefly, "A diaphragm for a phonograph consists of elastic material under torsional stress. The material is pleated and brought together to form a circular diaphragm with radial ridges and furrows," (as shown in fig.2 on page 389). "The diaphragm may be formed of paper, (varnished if desired), card, celluloid, metal, or the like!" At this stage there was no indication definite application of it. By the time of his patent 26614 of 1909 the diaphragm was applied in his mind to the Gramophone. The diaphragm itself was stretched across a deep circular ring, its needle holder being fixed in the centre, and the whole seen as playing horizontally to the record.



26614 of 1909

The patent 27945 would seem to envisage the pleated diaphragm attached to a small assembly to be used as a soundbox of more usual dimension. Figure a shows a stylus mounting going to the

diaphragm, while figure b has the alternative of an external diaphragm with a rubber resonator inside.

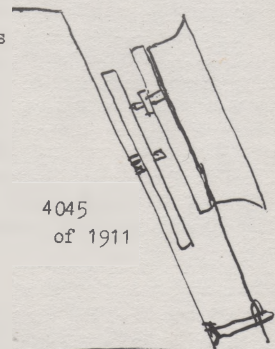


27945 of 1910

but his ideas expressed 27606 of 1912 were definitely built into a case of the Company and still exist. A picture of it is shown opposite.

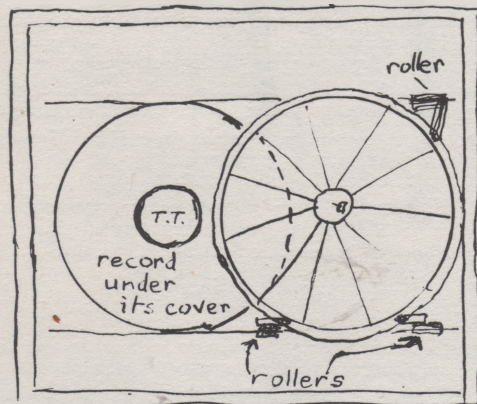
Before progressing to patent 4045 of 1911, Lumière devised a design for another soundbox for possible use upon an auxetophone. Patent 4045 showed that the diaphragm could play a record in the vertical or diagonal position, and its aim was still for application to a 'machine' such as the Auxetophone.

We do not know when Monsieur Lumière really anticipated that the idea of his large diaphragm would be adopted by the Gramophone Company,



4045 of 1911

My little diagram below shows a part of the plan. By



27606 of 1912

the publication of this patent, the diaphragm was mounted between two flat rings as we know it today. It was mounted horizontally with its needle holder (and needle) pointing upwards, to the right of the case. It was attached to two rollers at the front and one at the back, running upon two knife-edge rails. The record was mounted on a very small turntable (T.T.) over which was placed a wooden cover which may be seen as the black object with a raised hand-grasp to the left in the picture opposite. As a pulley rotates the turntable, the diaphragm is drawn across by the needle engaging in the groove of the record. A cavity under the record gave on to the chamber behind the doors which one opens when the record plays.



A working model of Lumiere's patent 27606 of 1912, mounted in a Gramophone cabinet.

Always Wanted: Runs, Single copies or Bound Volumes — The Gramophone (pre 1948), Sound Wave, Talking Machine News etc., Phono Trader, Phonogram, Phonoscope, Phonographische Zeitschrift, Paris Qui Chant.

E. BAYLY

19 Glendale Road, Bournemouth BH6 4JA

Always wanted: Catalogues of 78 r.p.m. gramophone records & cylinders. Catalogues of gramophones & phonographs, player pianos, pianolas, roll-operated organs, musical boxes, etc. Any books, charts, manuals or material relating to this subject.

E. BAYLY

19 Glendale Road, Bournemouth BH6 4JA

World War I intervened. After it, Mr. H. L. T. Buckle whom one imagines to be a research engineer of The Gramophone Co. Ltd. with whose name the patents were registered jointly, entered the scene with patents 187693 and 187922 of 1921. Although Messrs Buckle and Lumière may not have worked literally side by side, I hope my "progress" will show their joint line of thought towards the results with which we are familiar.

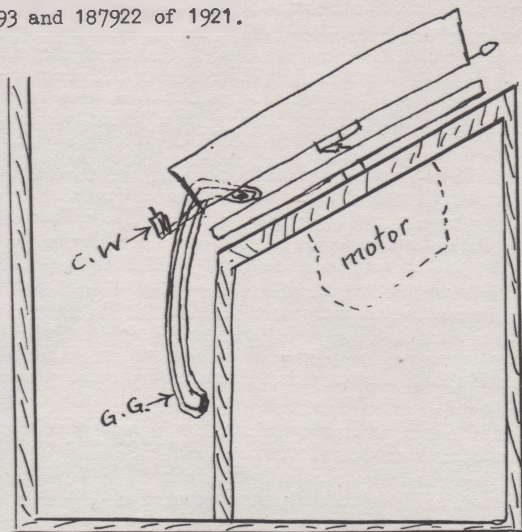
Patent 187693 showed the motor at an angle with the diaphragm still parallel to it, with a counterbalance to reduce needle pressure and one rail lifted with the diaphragm mounting to facilitate changing the record. The motor was placed at an angle to allow the person playing the record a view of it when putting down the stylus. Patent 187922 of 1921 retained this theory but had a different counterweight (CW) and a guiding groove (GG) to facilitate raising the diaphragm and the rail-frame.

Patent 202488 shows Mr. Buckle's concern with the stylus mounting and method of attaching a "transmission" from it to the diaphragm. 205418 saw him putting a plug of felt or rubber, etc. in the cavity labelled c in the drawing of 202488, one assumes to stabilise the centre. This was followed by means of better securing the pleated diaphragm to the plug at the centre.

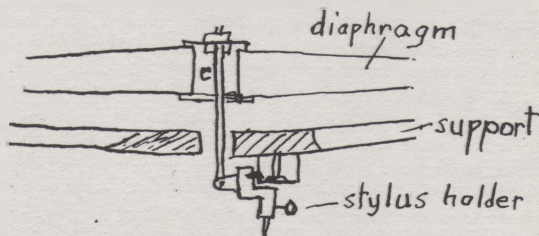
The next new idea was a sprung bracket substituted in place of the former, fixed under the diaphragm, with ability to move laterally (207980 of 1922).

At this point Monsieur Lumière re-entered with the idea of the diaphragm mounted vertically, showing two possible means of support in his patent 224856 of 1923. It is interesting to note that the diaphragm was still in the same plane as the needle (or stylus), i.e. in line with the record groove. (See diagrams on the next page.) In this same patent the diaphragm was first seen supported between two flat rings as opposed to the "tambourine device" hitherto. Also, Lumière detailed the use of a wooden rod to convey the vibrations from the needle-holder to the centre of the diaphragm, and could be of wood, bamboo or light metal such as magnesium.

In 1923, the patent 225567 of Lumière simplified the support of the diaphragm, the rod being hinged at the circumference of the diaphragm with a spring to take the tension and lessen needle pressure. A counterweight could have been substituted.

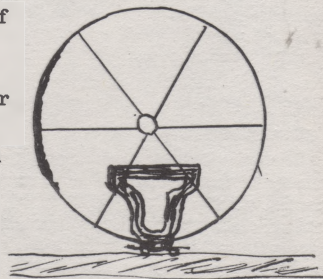


187922 of 1921

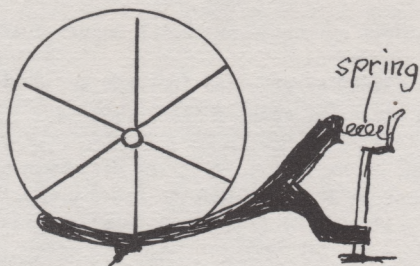


202488 of 1922

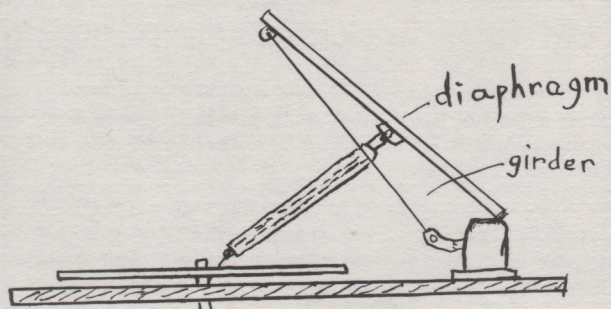
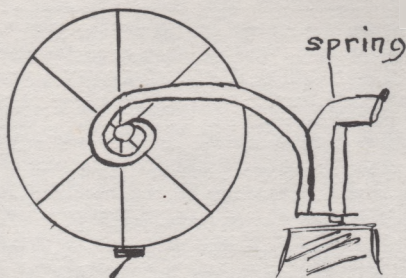
(A section only)



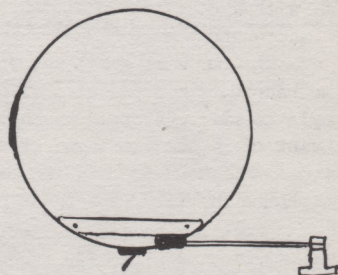
207980 of 1922



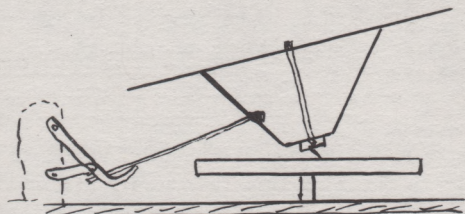
224856 of 1923



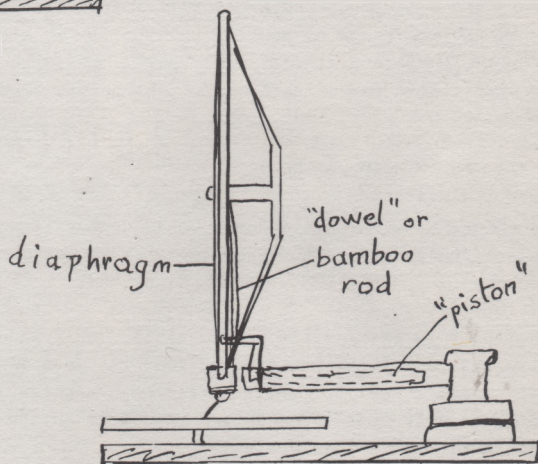
227909 of 1923



225567 of 1923



232345 of 1924



238940 of 1924

Mr. Buckle pursued a different line of thought as we see from patent 227909 of 1923. The diaphragm was mounted at one side. Two girders, parallel to each other, were mounted across the diaphragm close to the centre and attached to the support on the motor board it being able to move to follow the groove. The needle holder was fixed to a hollow tube and attached at the centre between the two girders. The rod connecting the needle holder to the diaphragm was inside the tube. The diaphragm and tube could be folded down to enable the lid of the gramophone to close. Shortly afterwards Mr. Buckle came to the idea of the

of the diaphragm supported upon a frame, which was simply supported, with the needle-holder at the bottom of the frame connected to the diaphragm by a rod.

This was set aside and with patents 232688 and 232689 he reverted to Louis Lumière's idea of the diaphragm vertical supported simply from one side, each of these patents relating to the type of support. This was January, 1924.

Then with his patents 238940/1 Lumière arrived, in May, 1924, with the diaphragm at a right-angle to the direction of the recorded grooves as we think of the the Lumière Gramophone. The support consisted of a pair of 'pistons' side by side aimed to allow a little movement to the diaphragm yet support its weight.

The final refinement was Mr. Buckle's with patent 243804 in September, 1924, providing the support which appeared on the production models.

But to what avail was this lengthy study? The Lumière pleated diaphragm gives a very satisfactory reproduction of acoustic discs. It was "launched" in the autumn of 1924, and was officially stopped by the Gramophone Company in 1927. It appeared too late to be included in the catalogue of autumn 1924, was not in that of early 1925. It would seem to have been shown in only the main catalogues of 1925 and 1926. It had gone from the main catalogue of 1927, its cases being used for other models!

What led to its demise? One can only surmise. Perhaps the diaphragm appeared too "unusual" in design, for the general public. Perhaps it was the advent of electrical pickups, of which the 'advance - type' were appearing at the same time. Perhaps it was that in 1925 the Gramophone Company itself introduced the No. 4. pickup combined with new tone arms on a revised range of models. Perhaps it was electrical recording, but that is less likely for the Lumière diaphragm would have coped with electrical recordings. . . . Whatever the reason, there was marked lack of enthusiasm from the majority of gramophone-purchasers.

LETTERS

Dear Mr. Bayly,

Some Edison Blue Amberol cylinders sound better-recorded than even the usual high standard. Could some of the earlier examples have been recorded electrically before the thermionic valve was a reality?

Sincerely,

Jack Thompson.

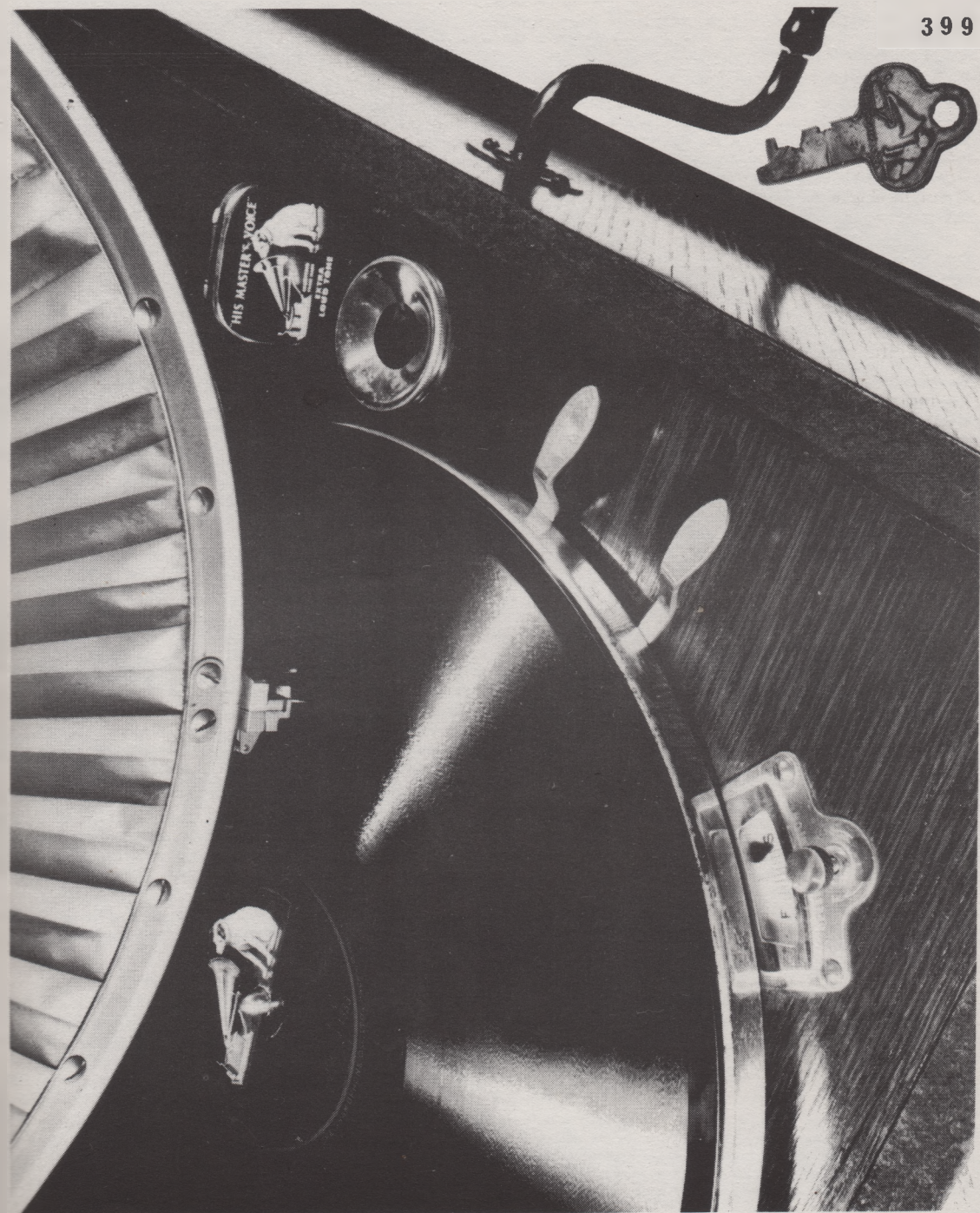
Editor replies= Yes, it was possible. One frequently hears this question, and I agree that the 'extra quality' on some Edison cylinders leads one to think that they were electrically recorded. I seem to recall having seen a patent somewhere about this!! Be patient, perhaps I'll stumble upon it again and report it in these pages! (I am disregarding Poulsen's Telegraphone in this context.)

Dear Ernie,

Just a musing upon reading the newly-published "HMV Catalogue 1914-18". I have always believed that in war, the first casualty is T R U T H. In the early days of the Great War, there was a great aversion to anything, literature or music, of German origin. But HMV wanted to launch an aria by Journet from 'Les Huguenots', by Meyerbeer, so in their publicity-blurb claimed Meyerbeer as Italian as his forename was Giacomo. However, the composer was born in Berlin 5th. September, 1791, with the name Jakob Liebmann Beer, the Meyer being a later addition.

Anon. (The writer is well-known to your Editor.)

An afterthought from the Editor= Brian Rust did not select the contents of the new book. He wrote the foreword. The selection was that of the publishers.



Side 1.

John Mills = Goodbye Trouble; Evelyn Laye=The Night is Young; Binnie Barnes= I liked his little black moustache; Carl Brisson= There's something about you that's different; Renate Muller= Today I feel so happy; Jack Buchanan & Elsie Randolph= Like Monday follows Sunday; Anna Neagle= The dream is over; Paul Robeson & Elisabeth Welch= Sleepy River.

Side 2.

Cicely Courtneidge= There's something about a soldier; Jack Hulbert= Tap your tootsies; Pola Negri= For that one hour; Conrad Veidt= When the moonlight shines across the bay; Jessie Matthews= a)Tinkle, tinkle, tinkle;b)Over my shoulder; Lillian Harvey= Just once for all time; Frances Day= For me and my dog; A scene from "The Good Companions" with Adele Dixon, John Gielgud, Lawrence Baskcomb & Deering Wells= intro. Going Home & Slipping round the corner.

From the outset one must realise that those whom we are caused to remember are not necessarily singers! But, most give a reasonable image of themselves. John Mills opens the record with a "jolly song" similar to many-a-thousand others which open revues or concert parties, here, however, an excellent accompanying band and John Mills' bright rendering would make you forget to rummage for the box of chocolates if you were in the theatre! After that it is, musically, flop! I feel that there are only three high spots. Head & shoulders above everyone is Cicely Courtneidge's vivacity which is worth the price of the whole record, Jack Hulbert's gay number with tap dancing and a good dance band accompaniment follows well. The other 'star' performance is that of Paul Robeson who clearly shows himself to be the only real singer on the record. "Over my Shoulder" is nice too with Jessie Matthews sounding in joyous mood, the "half-track" being about the right length for the song. The Conrad Veidt item is heavy going in which he talks while a chorus sings - all in a Music Hall version of Germans with thick accents. I feel that 'Me & my dog' and 'Black moustache' would be acceptable if shorter.

This record is pure nostalgia - of a very personal kind - of musical films of the 1930's. It is a good attempt to remind us of movie stars through the medium of their singing voices. It will appeal mainly to those who actually saw the original films in the context of the 1930's and to those whose hobby is the film and its adjuncts. In that context it is a precious document. To those people each scene will relive, but to me who never saw these particular films, somehow the songs do not stand up on their own, except those I mentioned. It is personal.... I could listen to Zara Leander but Pola Negri does not appeal and I never saw either in films!

But.. the live stage recording of the "Good Companions" really is convincing. I felt myself being carried along and was ready for the next scene!

JACK HYLTON plays De Sylva, Brown & Henderson. WORLD RECORDS SH 218

Side 1.

Button up your overcoat; My lucky star; If I had a talking picture of you; Turn on the heat; Come to me; If you haven't got love; Lucky day; Here am I, broken hearted.

Side 2.

Good news; The best things in life are free; Lucky in love; Don't hold everything; You wouldn't fool me would you? You're the cream in my coffee; Without love; Thank your father.

Look at the titles and you will see some good ones created by this fine 'trio'. Then I wondered why World Records hadn't given us many of their compositions previously. I just grabbed 12 World Records dance band lp's from the shelf... to find only two of their tunes included!! That sad coincidence is rectified here. I enjoyed this record very much right from the first few bars of 'Button up your overcoat'. All tunes were recorded between 19th July, 1927 and 18th June, 1931. Both the composers for their part and Jack Hylton & his orchestra for theirs had reached 'maturity' in their professions and all seem to fuse well as shown by this record. I realise that this band was good, even if we did not appreciate the fact at the time. To test comparison I listened to some of Fletcher Henderson's good recordings of the same period, and while the genre is different, Hylton's band compares very favourably with what was considered one of the major bands of USA. It seems to exude a joie de vivre. As Mr. Rust says in his notes "...but given gifted arrangers such as Billy Ternent, Leo Vauchant, Lew Stone and Peter Yorke it could provide excellent entertainment for those who did not feel impelled to dance to it." It is a pity that all vocals were not entrusted to Sam Browne and Pat O'Malley! You'll hear what I mean!

Many of the tunes are from musical shows, which although highly successful in New York had relatively short runs in London no doubt owing to the plots being based on American life not so well understood here then, but recalling how many of these songs were popular when I was a boy, the composers must have received goodly sums in royalties— which were well-deserved especially when combined with Jack Hylton's fine presentation on records.

JACK HARRIS & His Orchestra 1937 - 1939. WORLD RECORDS SH 219

Side 1.

Amoresque; Wake up and live; Once in a while; Toy Trumpet; The gypsy in my soul; How many rhymes can you get? Cry, baby, cry; Caravan.

Side 2.

Swing Band; I can't face the music; Back to back; Amazonf goes a-woeing; I'm sorry for myself; It looks like rain in Cherry Blossom lane; The snake charmer; Mr. Reynard's Nightmare.

Why has so long elapsed before records by this band were re-issued? Mr. Tony Clarke's notes infer financial considerations because the name might not be so well-known to the masses! This might be due to Mr. Harris's predilection for London's 'exclusive' 'society' of the night clubs and expensive cafés! Musically there is nothing to fear, for this selection is impeccably played by first rate musicians. Generalising, I would say that band is a little more restrained than Hylton's. Six of the tunes have no vocals and are good big band arrangements, including the slow 'Amoresque' (which is unfortunately

marred by some heavy press-roll drumming). Toy Trumpet, another instrumental is well-arranged. Sam Browne and Elsie Carlisle have fun with a very polished duet "How many rhymes?" The majority of the female vocals are by Dinah Miller who was considered among the country's best dance band singers and upholds the reputation here. The lady named "vocal refrain" gives a good account of herself, too, on "Wake up and live". The three instrumental tunes* on side two by Sid Phillips are good swing band numbers probably not recorded elsewhere. The theatre appearances of the band were limited and towards the end of its career, its end coming when Jack Harris returned to USA in May, 1940. If you like dance bands I am sure that you will like this record in a different way from others.

THE ORIGINAL DIXIELAND JAZZ BAND WORLD RECORDS SH 220

Side 1. Barnyard Blues; At the jazzband ball; Ostrich Walk; Sensation Rag; Look at 'em doing it; Tiger Rag; Satanic Blues; 'lasses Candy; My baby's arms.

Side 2.

Tell Me; I've got my captain working for me now; I'm forever blowing bubbles; Mammy o' mine; I've lost my heart in Dixieland; Sphinx; Alice Blue gown; Soudan.

The O.D.J.B. was the first band to record jazz and following its sensational stay at Reisenweber's Cafe in New York was brought to London by showman Albert de Courville in 1919, but as George Robey threatened to leave the show "Joy Bells" if the O.D.J.B. did not, a booking was quickly found at the Palladium. In this way was London properly introduced to jazz and incidentally the O.D.J.B. gains the belated honour of introducing the WALTZ to collectors of World Records dance/jazz band re-issues!! This may be propitious for those wishing to acquaint themselves with the Band could well listen to the waltzes* for they prove that diminuendo was known to it. Then listen to "I've lost my heart in Dixieland", a very relaxed 'lazy' fox trot containing some lovely clarinet & trumpet duet passages quietly and delicately played. Quite different from the impression created by the reviews of the band in the press at the time that it played only fast and loud.

This record contains all recordings made in London by the Band in 1919/20 for Columbia - seventeen in all, including 12-inch. One wonders what problems, if any, this 'new' music presented to Louis Sterling and his recording engineers. They may have revised arrangements over the course of the sessions, for there is a difference between the first and last sessions. On the first the drums are quite audible (often lost in acoustic recordings) whereas for the last the drums recede and the piano is heard more clearly. By the last date, 14th. May, 1920, the pianist was English Billy Jones, who fitted in well. When the Hammersmith Palais de Danse opened on 28th. November, 1919, it was The Original Dixieland Jazzband which played there - until returning home in July, 1920.

If you already know other recordings by the Band you will know what to expect. If you do not you will find that within the medium there is variety, excitement, restraint, contrast. It is interesting that the first eight tunes recorded were the compositions of members of the band, while the rest are by others, including Irving Berlin's then new, and very topical "I've got my Captain working for me now" and pianist Max Kortlander's delightful "Tell Me". This an important slice of social history.... but don't buy it for that reason..... buy it to enjoy..... I hope your musical taste can find pleasure in all sorts.

(Frank Andrews sent us this "review" of "Tiger Rag / Look at 'em doing it" - on Columbia 748 - October, 1919.

The fearful wildfowl who call themselves the O.D.J.B. are responsible for this record. It passes all understanding how this terrible stuff can be accepted as music by any sane person, but since it has become popular we can only charitably suppose that a large section of the community is labouring under temporary insanity. To those who have gone mad in this direction we can only say that their lunacy will receive the fullest satisfaction from this record.) I'm glad I'm insane.

Editor.

HUTCH LESLIE A. HUTCHINSON AT THE PIANO WORLD RECORDS Double Album SHB.28

Side 1.

Let's do it (let's fall in love); I'm a gigolo; What is this thing called love?; Looking at you; Two little babes in the wood; Anything goes; Just one of those things; Rosalie; Who knows; Get out of town.

Side 3.

With a song in my heart; The little things we do; Thou swell; You are too beautiful; Lover; That's love; Where or when; One morning in May.

This popular artist's career began in Paris in 1927 where he went to study piano and fortunately met Cole Porter. He was also heard by C.B. Cochran who brought him to London for a revue, but he must also have performed at the Café de Paris, for I have a 1927 Vocalion record supplement listing a piano duet record with Opal Cooper, which may have been Hutchinson's first recording. Vocalion predicted that they would be great favourites in London. I do not know about Mr. Cooper, but his companion fulfilled the promises. I saw Hutch perform several times at Music Halls in the Leeds & Bradford areas while doing a certain job for King George VI, where he was certainly extremely popular. Immaculately dressed in evening dress with white handkerchief to wipe his brow. One felt that everything was well-prepared. So it is with these records, each song being given its full interpretation.

The first eleven are Cole Porter compositions, the earliest of which is "Two little babes in the wood" a witty lyric about two little girls who collected rings, stocks & shares from rich old men with big sedans! Porter's use of English in a song is perhaps more agile and sophisticated than most... and do not ignore the verse. Hutch never threw away or wasted a lyric. Of side three, they are mostly by Rodgers & Hart notice particularly "That's Love" which has the best interpretation of it I have heard suiting its minor key. Of "With a song in my heart", I know only two good sung versions- including the oft

Side 2.

Begin the beguine; I've got my eyes on you; Do I love you? Love walked in; Smoke gets in your eyes; Why was I born? Long ago & far away; I'm building up to an awful let-down.

Side 4.

These foolish things; A nightingale sang in Berkeley Square; The wind in the willows; Time on my hands; I'm glad I waited; Dancing in the dark; Something to remember you by; Dusty shoes

ignored introduction - those of Hutch and the (privately recorded) Nelson Eddy. Mr. Eddy's interpretation is of the young man singing up to the lady on the balcony while Mr. Hutchinson is close and intimate. This was his genre, intimate and personal performing in a club mainly. Thus it is appropriate that these re-issues retain the original 78rpm sound close to the microphone. The modern empty-swimming-pool tone would destroy the whole effect.

Most of the songs included in this collection are well-known, but lend a special ear for Horatio Nichols' pretty "The little things you do" from c.1930, capivatingly sung. Then there is the joy and elation of "I'm glad I waited" by Vincent Youmans of which the melody is composed on a very few notes.

Thirty-four songs well-sung with clear diction and the artist's own excellent accompaniment.

INTERNATIONAL INDESTRUCTIBLE CYLINDERS

We are grateful to all those readers who have written to John Dales with information about International Indestructible cylinders enabling us to list the following additions.

10 Under the Double Eagle march = Band (Ed)=	14 Washington Post March = Band (Ed)=
35 Honeysuckle and the bee Band	58 Dance of the skeletons Band
86 Overture to Semiramide Band	87 Bill Bailey Medley Band dated 28 Jan 4 (Ed)
509 The village blacksmith Song (Ed)=	511 Laughing coon Song (Ed)
521 Little old log cabin in the lane Song =	522 Old Black Joe Song (Ed)
(This is identical to Columbia 7200H, Len Spencer accompanied by Vess L. Oesman)	
571 Sometimes dear heart Song	547 Chinese Sojerman Song
572 Where the silvery Colorado Song	552 I can't tell why I love you, but I do Song =
648 When the harvest days are over Song (Ed)	558 I want to be a lidy Song (That isn't an error) (Ed)
747 Blue Bells of Scotland Song	596 What do you think of Hoolihan? Song
801 Death of Nelson Song	735 El Miserere Song
1709 Old Folks at home Quartet (Ed) +	751 Hiawatha Song dated 13 Feb 4 (Ed)
2020 Down South Banjo (Ed) +	1502 Where the sweet magnolias bloom Duet (Ed)=
2202 Fairhill Wheelmen Mandoline (Ed)=	1803 Vaudeville speciality - My Lulu - Minstrels
2209 1 st Amour Passeggero Mandoline (Ed)+	2105 Eva Xylophone (Ed)
3102 Sounds from Tyrol Zither (Ed)=	2595 Lumbering Luke Concertina
5062 Birds and the brook Orchestral (Ed)	2851 Violets Piano (Ed)=
4 Georgia Camp Meeting Band =	4101 Mocking Bird Whistling (Ed)=
542 I've got my eyes on you Song	5010 Dancing on the rooftops Orchestra =
548 Whistling Rufus Song	77 Monkey shines on the mobile levee Band
579 Handicap march and song 588	536 Ma Tiger Lily Song
590 Meet me when the sun goes down Song	551 For all Eternity
616 Under the bamboo tree Song	588 Widow's plea for her son - parody Song
624 Answer Song	601 In the good old summer time Song
1504 I left because I love you Song	619 Tenting tonight on the old camp ground Song =
1703 The cornfield medley Quartette	643 Sons of the motherland Song
1717 Little darling dream of me Quartette	1510 Huskin' Bee Descriptive duet
2214 Ben Bolt Violin	1704 On the banks of the Wabash far away Quartette
40 Invincible Eagle march Band =	1801 Log cabin in the dell Minstrels
	5011 Love's Dreamland - valse Orchestra
	5047 Virginia Skedaddle Orchestra

Thank you to Sydney Carter for his large contribution.

LAMBERT

We are grateful to all those who have sent details of additional Lambert cylinders to Frank Andrews or your Editor. .

Five - inch size	5085 On the beach Song (purple)	5063 Emancipation Day Song (purple)
	5022 -?- sea of arches Song (black)	5039 Mr. Dooley's Two Step (purple)
	? A yellow dog's love Song (black)	5108 A dream song Song (black)

Thank you to Mr. Alton Vogel for the above details of large size, with colours thereof.

Back to standard size-

5001 Looping the loop song Florrie Forde. At the end are scratched the numbers - 5001A 8/25 - 04.

Details from P. Orago. Editor's comment= Florrie Forde made quite a batch of cylinders for Edison Bell during August 1904.

48 2.Jun.04 If I were loved Bohemian Band	160 23.Nov.04 Light and free Lambert Military Band
218 10.Jan.05 Semiramide Lambert Military Band	228 10 or 16.Jan.05 23rd. Regiment March Lambert Orchestra
290 (320-I) Cavalleria Rusticana Int	287 Inno di Mameli

The above appears on the cylinder, but it announces itself "Cavalleria Rusticana Intermezzo. Professori di Banda Municipale di Milano. Compagnia Lambert"

The above appears on the cylinder, but it announces itself, Inno di Mameli. Professori di Banda Municipale di Milano. Compagnia Lambert

The dates above for Lambert cylinders are scratched at the end of the cylinders and represent recording dates. The dates on pages 78- 83 of Talking Machine Review, April, 1974, are date advertised. If readers can send actual recording dates from cylinders, we should be delighted to receive them.

LAMBERT & THE SALVATION ARMY

A correspondent has just written to say that he has just acquired a cylinder made for the Salvation Army by the Lambert Company providing the positive evidence of the contract made between them. This was mentioned on page 77 of The Talking Machine Review No. 27, April, 1974.

Unzerbrechliche Walzen „Lambert“.

To the right is the German advert for the Lambert cylinder recorded by the Kaiser.

ANNOUNCEMENT

Michael Wyler has recently acquired the diaries, notebooks, journals, engagement books, letters, photographs & other documents of the late Fred Gaisberg, spanning the years 1899 to 1949, containing a great wealth of unpublished material about recording dates & practices, recording contracts & the artistes themselves. In particular, they shed much light on the early days of recording in England, mainland Europe (especially Russia) and in the Far East.

The Talking Machine Review is proud to announce that Michael Wyler has agreed to the occasional reproduction of some of this material in this magazine. The first will appear in August.



Original gesprochen von S. M. dem Kaiser.

Wir sind die einzige Firma, welche diese Walze führt. Verlangen Sie Näheres und Kataloge über unzerbrechliche Walzen bei

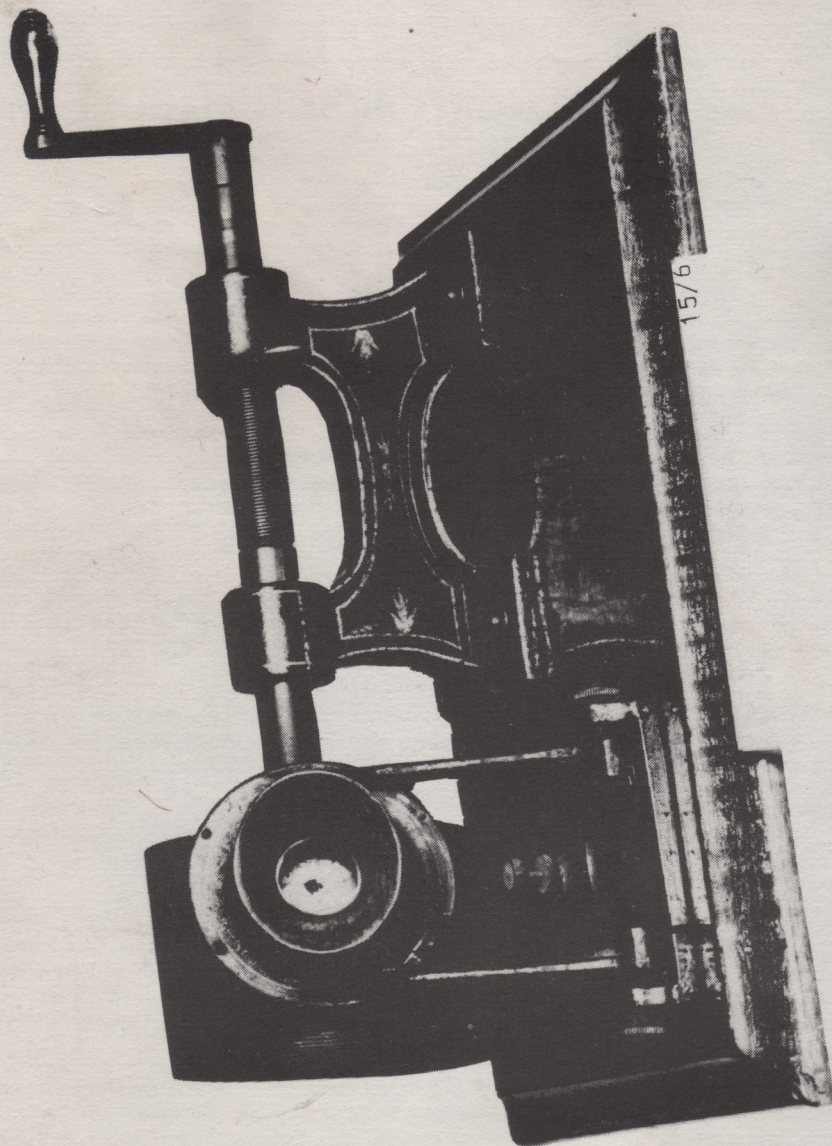
Filiale der American Trading Co. (Elbhof) Hamburg.

Two EXCELLENT books have just arrived and will be reviewed in the next issue.

"Roll back the years" by Edward Moogk, telling the history of the recording industry in Canada. Of giant size it is available from Information Canada, Ottawa KIA OS9. (National Library Publication) Price \$12.75 inside Canada, \$15.30 if sent elsewhere.

"Smetana on 3000 records" by John Bennett. Analyses Smetana's work in the light of records issued, lists records and gives a potted history of the record industry in Europe. Published by Oakwood press at £8.75 and available from us.

Early Tinfoil Phonograph



Who can identify this early tinfoil phonograph of which we have only this rather dark photograph? The ruler is 6-inches (15 cm) long.